

Dublin Grand Opera Society

Dublin and Cork

Spring Season 1976





International

DUBLIN GRAND OPERA SOCIETY

MARCH 31 to APRIL 26, 1976

L'ELISIR D'AMORE *Donizetti*

LA BOHÈME *Puccini*

ANDREA CHÉNIER *Giordano*

AIDA *Verdi*

OTELLO *Verdi*



Opera Season

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Mario di Felici, Attilio d'Orazi, Renato
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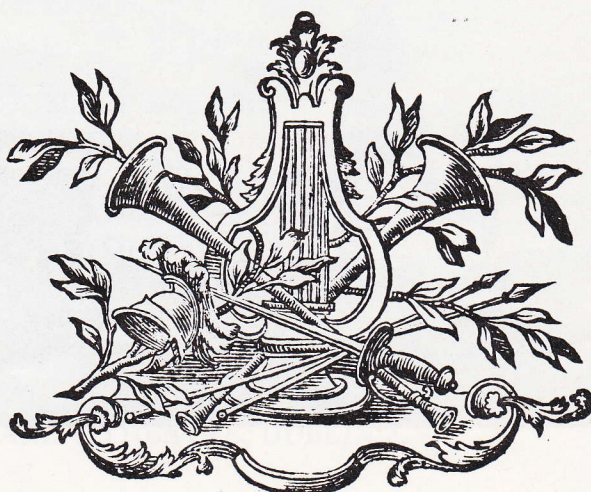
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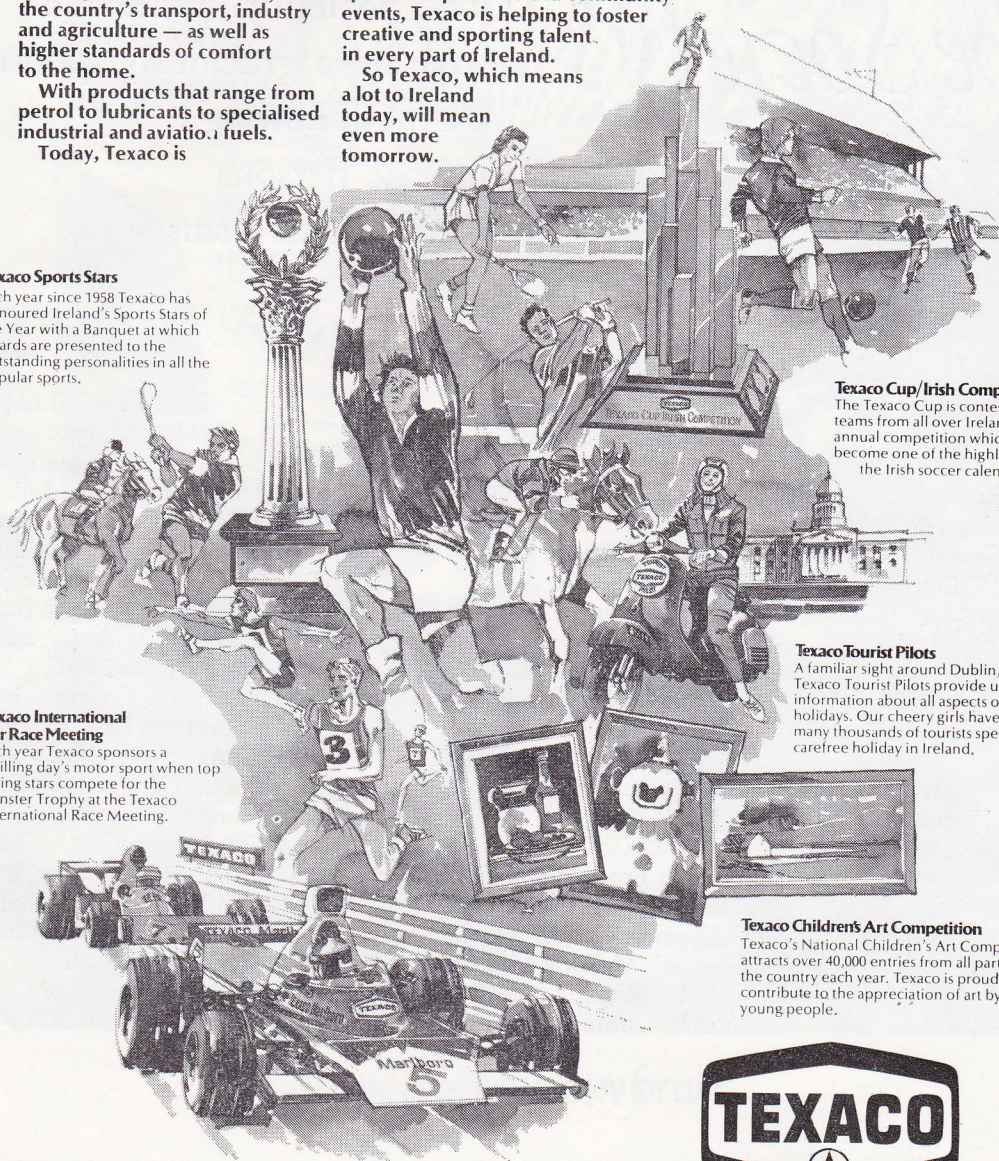
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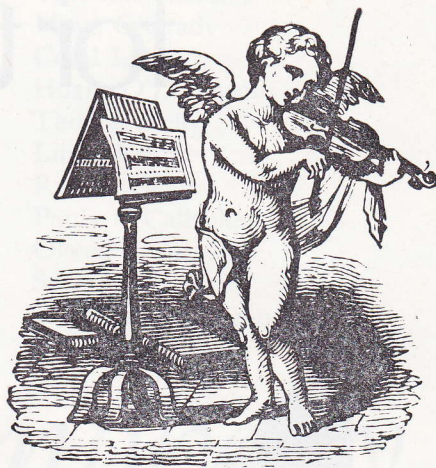
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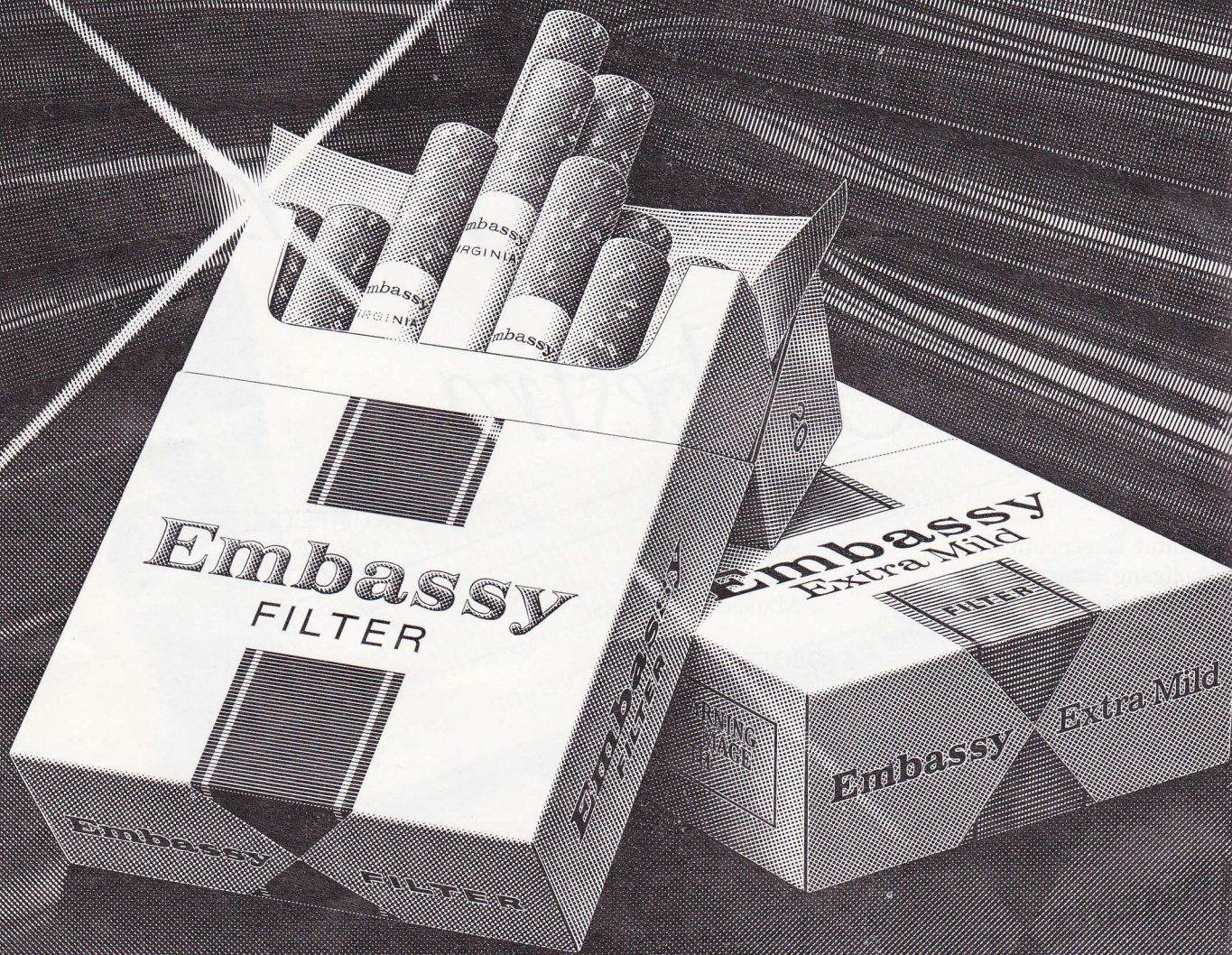
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VERDI AND SHAKESPEARE

ANTHONY QUIGLEY

In his home in Santa Agata, Verdi had a library of several thousand volumes, but by his bedside he kept a small bookcase containing the works he read most frequently. These included the complete works of Dante, two sets of Shakespeare in Italian translation, and the complete plays of Schiller, also in Italian. He had Milton's *Paradise Lost*, the complete works of Byron, and the King James version of the Bible. The only music among all this literature was the string quartets of Haydn, Mozart and Beethoven, one of which he slipped into his pocket whenever he went for a walk.

Of Verdi's twenty-six operas, nine are based on three of the authors named above—two on Byron, four on plays by Schiller, and three on plays of Shakespeare. Neither Hugo (on whom Verdi based *Ernani* and *Rigoletto*) nor Dumas (*Traviata*) was included in this select library of much studied literature.

Verdi's first Shakespearean opera was *Macbeth*, composed for the Pergola Theatre in Florence where it was first performed in 1847. Dublin has the distinction of being among the cities outside Italy where *Macbeth* was given in its original form. That was in 1859, twelve years after its premiere, for in those days there was a continuous demand for new operas—the kind of demand which, following his success with *Nabucco* in 1842, condemned Verdi to his "years in the galley", the period when he produced a dozen operas, learned his craft, made his reputation, and achieved an unassailable domination of operatic Italy. Unfortunately for us, Verdi's gain was our loss, as the better displaced the good, giving way in turn to masterpieces. Only now, well over a century later, are we beginning to discover that those early operas have still a great deal to offer, both musically and dramatically.

At any rate Dublin saw in 1859 the original version of *Macbeth*, which, incredible as it may seem, only a few weeks ago received its first ever performance in London.

Verdi himself made a detailed prose scenario and gave it to Piave for versification. If the opera has shortcomings, they cannot be blamed on a bad

libretto, for although Shakespeare's two thousand lines are reduced to six hundred, Piave's libretto follows the play very closely. Lady Macbeth emerges as one of his most impressive characters. Macbeth himself, perhaps because of the compression of Shakespeare's text, is denied the opportunity of gaining our sympathy before he becomes the victim of his wife's relentless ambition.

In 1865 for a production at the Paris Opera, Verdi revised *Macbeth*, adding the obligatory ballet, and since the translation into French involved some changes in the music, he took the opportunity to revise certain parts of the opera. The celebrated Act 2 aria for Lady Macbeth, "*La luce langue*", a superb piece of musical characterisation, dates from this time. There are other small revisions in Act 2, and in Act 3 an aria for Macbeth was replaced in 1865 by an impressive duet for Macbeth and Lady Macbeth, who dominates the opera as she dominates the play. The finale of the opera, as revised, is considerably more elaborate than the original version, but perhaps what is most significant about the 1865 version is how little was changed, and how much remained of the original.

Verdi's second Shakespearean opera was never written, though he thought about it on and off for forty years. This was *King Lear*, and one needs only a brief acquaintance with some of the music and character development in *Rigoletto*, *Traviata*, *Don Carlos*, and *Otello* to imagine how Verdi would have handled Lear himself, the Fool, the storm scene, the relationship between Lear and Cordelia, the role of Gloucester and so on. In particular that recurrent theme found in many of Verdi's operas, from *Giovanna d'Arco* of 1846 to *Aida* of 1871—the father-daughter relationship—would surely in this, of all operas, have drawn from Verdi something very special indeed.

Verdi made a detailed scenario of *King Lear* for Cammarano (librettist of *Alzira*, *Luisa Miller*, and *Trovatore*) and later had extensive correspondence with Somma (the librettist of *Ballo in Maschera*) which resulted in a complete libretto for *Lear*. Some of the music may indeed have been composed and who knows, perhaps a researcher may some day turn up sketches of Verdi's music for "*Il Re Lear*". That the opera was considered seriously for production at Genoa, Naples and Paris, makes it clear that it was never merely an idea that failed to get off the ground.

Forty years after *Macbeth*, Verdi produced *Otello*, the greatest of all his operas, and arguably the greatest opera since *Don Giovanni*. Voices have been heard to say that Verdi's *Otello* is greater than Shakespeare's tragedy, but this is a meaningless comparison. Part of the greatness of Shakespeare lies in his poetry, which Verdi could not reach through the barrier of language. One cannot re-create, either in another language or in music, the beauty of lines such as

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"She lov'd me for the dangers I had pass'd
And I lov'd her that she did pity them".
or the anguish of:

"If I quench thee, thou flaming minister
I can again thy former light restore,
Should I repent me; but once put out thy light,
Thou cunnings't pattern of excelling nature,
I knownot where is that Promethean heat
That can thy light relume".

In going straight to the core of the tragedy—Otello's jealousy—we have to take for granted all that has gone before, the why and the how of Otello's love for Desdemona and her's for him, their courtship and elopement, to reach Boito's starting point. If we accept as the definition of tragedy, the irreparable downfall of a noble spirit, Boito's compression of Shakespeare's text (his master-stroke was the complete elimination of Shakespeare's first act) inevitably means that the creation of Otello as an heroic character is lost; but Verdi establishes this for us on Otello's first appearance, in a single brilliant phrase, the magnificent ringing "*Esultate!*", which can be one of the most thrilling moments in all opera. Similarly Iago's Act 2 soliloquy "*Credo in un Dio crudel*" (an original contribution by Boito, with no equivalent in the play) establishes Iago's character once and for all; but even before that, Verdi's chromatic writing of Iago's vocal line in the drinking song has already sounded a sinister note. Otello's jealousy is tragic because there is no basis for it, and since Desdemona is guiltless, Verdi makes her, so it seems to me, a relatively weak character, although the part requires a superb soprano, who will convey equally the passion of the Act 1 love duet and the pathos of "*Salce salce*" and "*Ave Maria*" in Act 4. But if Iago's evil genius permeates the opera from start to finish, Otello, in the music Verdi wrote for him, dominates it throughout, and in one glorious instance Shakespeare, Boito and Verdi cross the barrier of language and sound in Otello's passionate outburst, "*Ora e per sempre addio*".

"O! now, for ever

Farewell the tranquil mind; farewell content!
Farewell the plumed troop and the big wars
That make ambition virtue! O farewell!
Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious

war! . . .

Farewell! Othello's occupation's gone!"
Thus is the noble spirit overthrown and his downfall made inevitable.

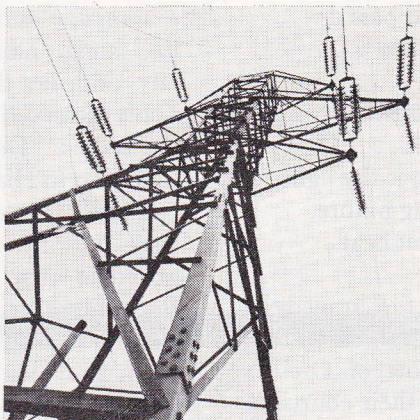
The libretto fashioned by Boito is a masterpiece of condensation, but a masterpiece also in its own literary quality. It is difficult not to agree with Francis Toye that "the most beautiful and most moving passage of the opera is when Otello cries to the dead Desdemona: '*E tu . . . come sei pallida!*'

E stanca, e muta e bella!' In this single line of music, half sung, half sobbed, without accompaniment of any kind, lies the kernel of the whole tragedy". Boito richly deserved Verdi's salutation to him on finishing the score: "Dear Boito. It is finished! Salute to Us (and also to Him!!!) Farewell. G. Verdi."

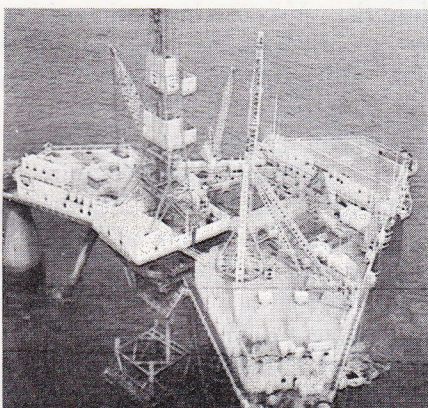
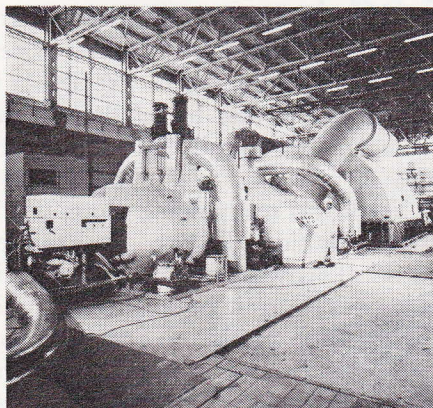
Verdi's remaining Shakespearean opera was his last—*Falstaff*. Unlike *Otello*, which was first suggested in 1879, interrupted for the revision of *Simon Boccanegra* in 1881 and the four act version of *Don Carlo* in 1884, and not finally completed until eight years from its inception, *Falstaff* began with Boito's libretto of 1889, and Verdi worked on nothing else until the premiere of 1893.

Boito's libretto seems to have come to Verdi without any previous warning, but Verdi took to it at once, partly because Falstaff was one of his favourite Shakespearean characters, partly because he had for many years wanted to write a comedy to avenge the failure of his only other comic opera, *Un Giorno di Regno*, composed over half a century before. So he began to re-read The Merry Wives of Windsor, Henry IV and Henry V. And then he wrote to Boito "Amen: and so be it! Let us then do *Falstaff!*" Conscious of his age (he was now 76) and despite Boito's assurance that a comedy would not tire him: "a smile adds a thread to the web of life", Verdi worked slowly. His only problem seems to have been the accenting of strange English words like Falstaff, Norfolk and Windsor. Otherwise he set Boito's text as he received it—a greater compliment from Verdi is hard to imagine.

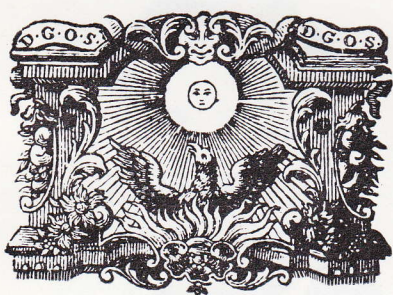
But in *Falstaff* Verdi was really doing more, much more, than setting to music a libretto, by however gifted a collaborator. This was, and he knew it, his operatic swansong, and into it he poured all his eighty years' experience of music, of opera, of the theatre of life. It is a marvellous comedy, a concentrated distillation of human behaviour, flashing past us so rapidly that its innumerable musical felicities often are gone before we can savour them—perhaps the outstanding example of this is Falstaff's miniature aria "*Quand'ero paggio*". If "*Otello*" and "*Othello*" stand side by side as masterpieces of equal stature, Verdi's *Falstaff* is a work that Shakespeare did not visualize or intend, however he may have felt about Falstaff as a character. Perhaps because the music changes mood so frequently and so rapidly, *Falstaff* is not, and may never be, a popular opera, and of course it lacks that overall melodic span that Verdi had made his own hallmark, the absence of which is disconcerting. Of all of Verdi's operas, *Falstaff* is perhaps the one on whose account we can be most grateful for the gramophone. It is the climax of a long line of comic operas from Mozart to Donizetti. In composing it, Verdi gave back to Shakespeare everything he ever took from him, and at the same time crowned his own life's work.



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Conductors

NAPOLEONE ANNOVAZZI Artistic Director

(Conductor). Born a Florentine completed his musical studies at Venice and began his conducting career at Riga in 1935. Combining work in the fields of symphonic and opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the orchestras of Lisbon and Madrid, and in the field of opera, at the State Operas of Vienna, Cologne, Wiesbaden, Munich and in Bucharest, Lisbon, Paris, Barcelona, Naples, Rome as well as at Caracalla. In America he has directed opera at Havana, Mexico and the City Center, New York. He returns to Dublin after conducting in Naples, Pisa and Montreal.

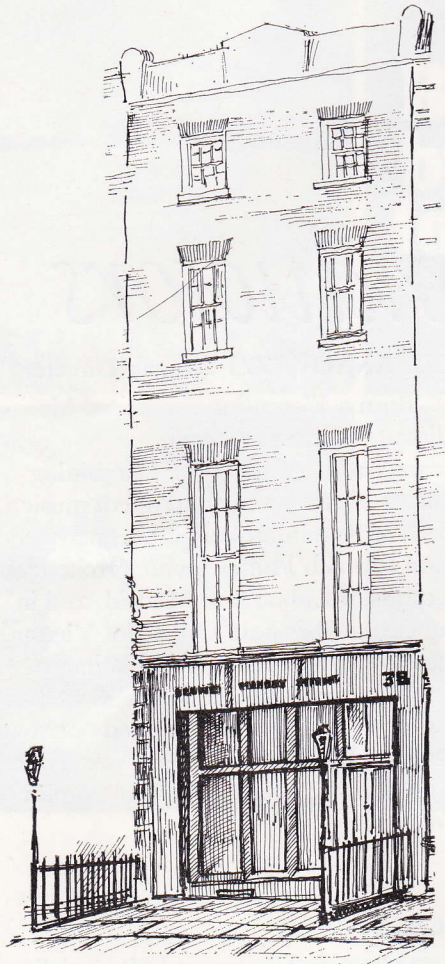
ALBERT ROSEN

(Conductor) was born in Vienna and after studies at the Musikakademien in Vienna and Prague became a conductor at the Prague Opera and, subsequently, first conductor at the Smetana Theatre in the same city. He has also appeared as guest conductor of the Prague Symphony and Radio Symphony Orchestras. From 1965 to 1968 he conducted at the Wexford Opera Festival. In 1969 he was appointed conductor of the RTE Symphony Orchestra. Mr. Rosen's direction of the D.G.O.S. productions of Beethoven's *Fidelio* at the Gaiety and of Janacek's *Jenufa* were among the highlights of operatic experience in Dublin. He has just completed conducting the RTE orchestra on its European tour.

KEANE

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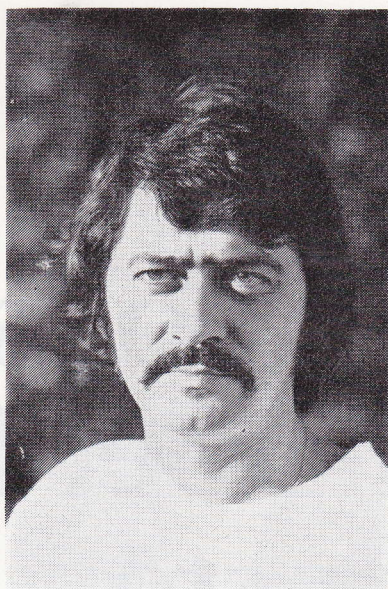
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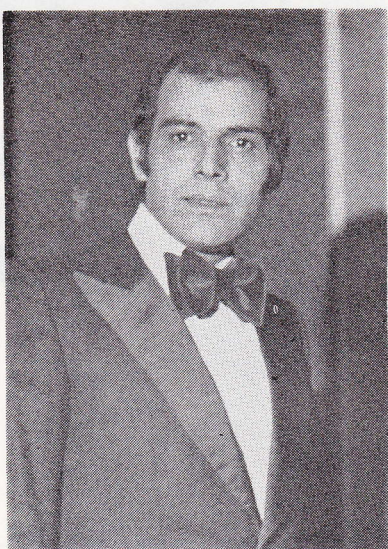
(Producer) is another young man of rising repute who will share the production of the operas this Season for which he comes to Dublin for the first time. He has already produced opera in several Italian theatres and at the Opera House of Cairo.

Producers



PADDY RYAN

A Dubliner, a graduate of U.C.D. Best known in the '60's as a drama producer, he came to Opera production in 1968. Since then he has directed for Irish National Opera, *Don Giovanni*, *Barber of Seville*, *Don Pasquale*, *La Cerentola*, *Secret Marriage*. Directed Waterford Grand Opera season in 1971. Directed world premiere *Twelfth Night* at Wexford Opera Festival and Abbey Theatre. *L'Elisir D'Amore* is his first production for the Dublin Grand Opera Society.

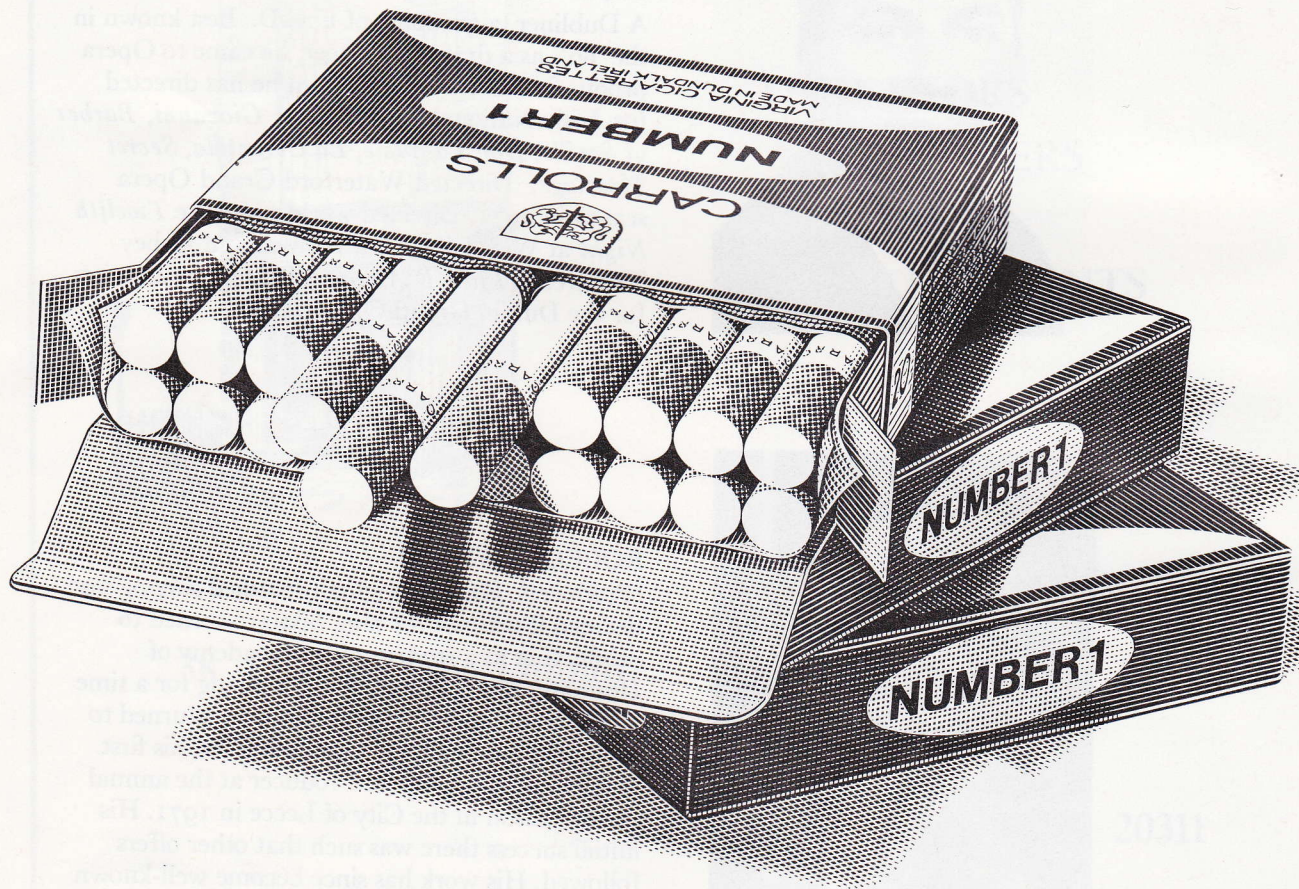


ROCCO SPATARO

(Producer). Having originally studied singing and decided it was not for him, Spataro turned to production as a student of the Academy of Dramatic Art in Rome. After working for a time on films and in the prose theatre, he returned to his earlier love—Opera—and received his first assignment as an Opera Producer at the annual Opera season in the City of Lecce in 1971. His initial success there was such that other offers followed. His work has since become well-known in Italy where he has worked in many theatres including the Rome Opera. Third engagement in Dublin.



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JOHN BRADY

John Brady (Chorus Master) received his Diploma at the College of Music, Dublin. Joined the D.G.O.S. chorus in 1965 as a tenor and has sung in every season since that time. Since 1969 has assisted as chorusmaster in preparing the chorus for the International Seasons of opera. John is organist and choir master at St. Peter's Church, Bray, Co. Wicklow. He received acclaim for his preparation of the chorus for *The Bartered Bride* and *The Queen of Spades* sung in Czech and Russian.

Chorus Masters



ALFREDO D'ANGELO

Alfredo D'Angelo graduated at the Santa Cecilia Conservatorium in Rome and began his theatrical activity in 1951, first as Master Collaborator, then as Chorus-master and finally as conductor. He was master of the Rome Opera from 1962 to 1970. From 1971 to 1973 he was Chorus-master of Concerto's Institution and Opera Theatre "G. P. da Palestrina" in Cagliari (Sardinia). In 1974 he was Chorus-master of the Theatre Royal de la Monnaie in Bruxelles. He prepared the chorus for the performance of *Lucia di Lammermoor* which was telecasted by Italian television as well as by many other European and American Television Systems.

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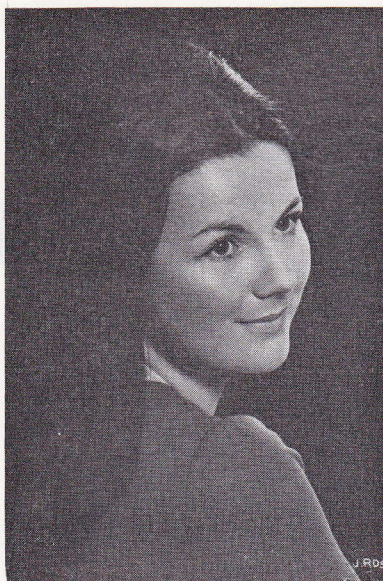
FIAT

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RUTH MAHER

(Mezzo-Soprano). Born in Dublin and spent early life in Cork. Returned to Dublin to join RTE Singers. After further studies in London, joined Sadlers' Wells Opera in 1963 singing a number of mezzo roles over the next five years. Since her return to Dublin in 1968 has sung extensively as soloist with both RTE Orchestras and also with the Ulster Orchestra and the New Irish Chamber Orchestra. Has sung many important roles with the D.G.O.S. with great success, and has also sung with Wexford Festival Opera and Irish National Opera.



The Artistes

TERRY REID

(Soprano) was born in Donegal. After study at the Royal Irish Academy she proceeded to the St. Cecilia Conservatory of Music in Rome, graduating with final diploma in 1970. For an Irish singer she has already had the unusual distinction of engagements in Italy, Brussels and Madrid with the famous orchestra "I Virtuosi di Roma" under their conductor, Renato Fasano, and other organisations. Has broadcast also on Italian Radio (R.A.I.). Has already sung with great success in several leading roles for the D.G.O.S.



MARIA ANGELA ROSATI

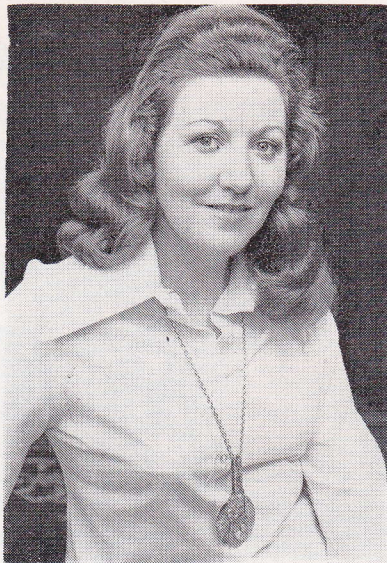
(Soprano) is a débutante of Spoleto and the Teatro Nuovo of Milan. Pursued a successful career through the provincial cities of Italy until recognition came when engaged for the important role of Norma at the Fenice Theatre of Venice. This led to engagements at the Berlin Opera and other important opera centres. Has also been much in demand in the concert field. This is her fifth visit to Dublin where she will sing in *Aïda* and *Andrea Chénier*.

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MARY SHERIDAN

(Soprano) made her opera début with the D.G.O.S. in 1962 as the shepherd boy in *Tannhauser*. Since then she has sung many roles for the Society with distinction and popular appeal. After receiving many awards, including the John McCormack Cup and the Percy Whitehead and Handel Prizes, she was given a scholarship by the Italian Government and studied in Italy with Tebaldi's teacher, Mme. Carmen Melis. She has broadcast on Irish and European radio and made extensive tours of the U.S.A. Has given the first performances of new works by leading Irish composers and sung leading roles in Irish National Opera Company productions.



The Artistes

WALLY SALIO

This young mezzo-soprano began her artistic career in ballet, later acting in prose drama at the Teatro Stabile of Turin. Later again she turned to music, graduating in pianoforte at the Conservatorio in Venice and has studied singing under Italy's leading voice teacher Maestro Ettore Campogalliani. After her successes at several of Italy's major singing competitions (Palermo, Vercelli, Merano, etc.) she made her opera début at the State Opera, Sofia, in 1972, since when she has sung at various Italian opera houses. Third visit to Dublin.



HAGINT VARTANIAN

(Soprano). Of Armenian origin, Hagint Vartanian was born in Teheran where she studied at the Conservatory there. After several years of concert work her operatic career began in 1967 in Italy where she has sung with success in company with such great artists as Mario del Monaco, Giuseppe de Stefano and Aldo Protti. Has also taken part in opera tournées in Germany, Holland and Luxembourg. First Dublin appearance.



remember the story of the "Sorcerer's Apprentice." How the apprentice was asked by the sorcerer to bring some water. And how, behind the sorcerer's back the apprentice used the sorcerer's wand to command the broom to do the fetching. Trouble was the broom just kept on bringing more and more water.

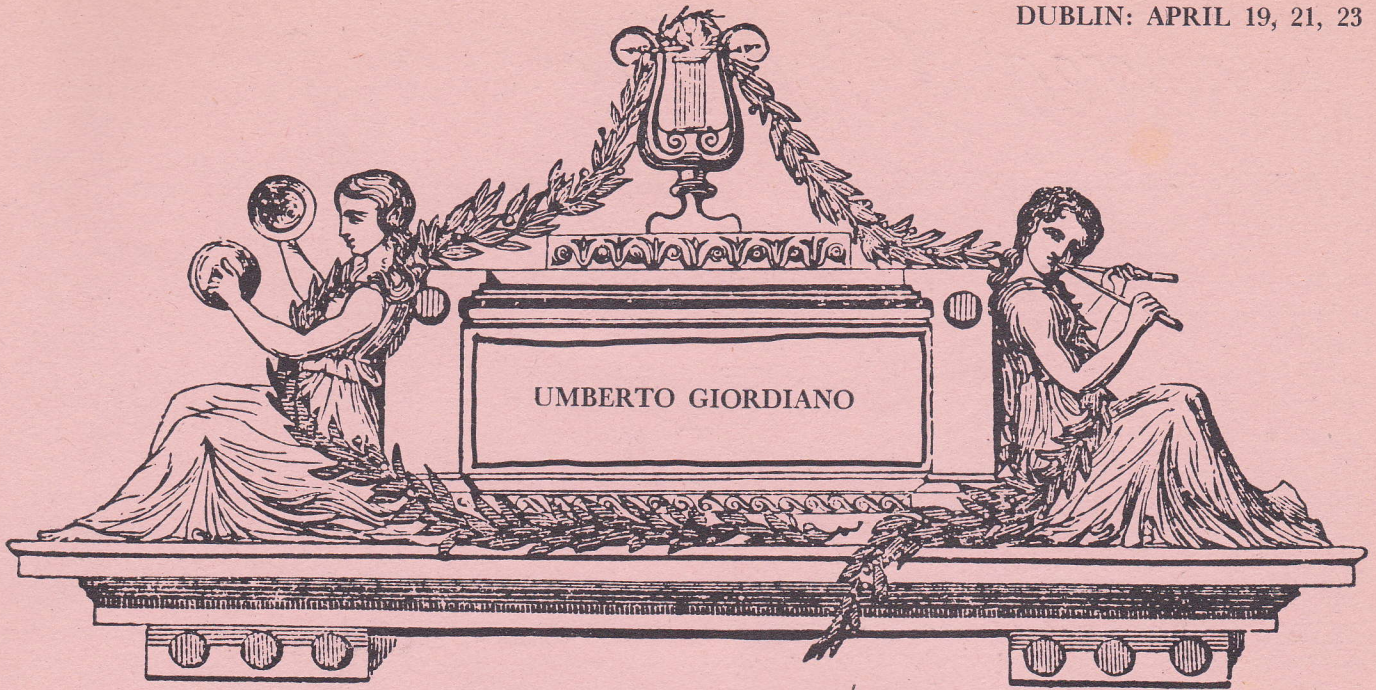
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ANDREA CHÉNIER

Text by Luigi Illica

A Major-domo	BRENDAN KEYES
Charles Gérard	GIANGIACOMO GUELFI
Madeleine de Coigny	MARIA ANGELA ROSATI
Countess de Coigny, her mother	RUTH MAHER
Bersi, Madeleine's mulatto maid	MARY SHERIDAN
Fléville, a cavalier ("Romanziere")	ALESSANDRO SABBATINI
The Abbé	BRENDAN CAVANAGH
Andrea Chénier, a poet	PIERO VISCONTI
Mathieu, a waiter	PETER MCBRIEN
Incredibile, a spy	BRENDAN CAVANAGH
Roucher, a friend of Chénier	ALESSANDRO SABBATINI
Madelon, an old woman	RUTH MAHER
Fouquier-Tinville, attorney-general	SEAN MITTEN
Schmidt, gaoler of St. Lazare prison	BRENDAN KEYES
Dumas, president of the tribunal	JOHN CARNEY
Citizens of France, Courtiers, Soldiers, Servants, Peasants, Prisoners, Members of Revolutionary Tribunal.	

Time: Before and after French Revolution.

Place: Paris.

R.T.E. SYMPHONY ORCHESTRA

By kind permission of the R.T.E. Authority

Conductor: NAPOLEONE ANNOVAZZI

Producer: DARIO MICHELI

Designer: DARIO MICHELI

Painted by Mervyn Rowe and built in the Gaiety Theatre workshop

Costumes by Casa Jolanda, Rome

Act I Ballroom in a Chateau

Act II The Cafe Hottot in Paris

Act III The Revolutionary Tribunal

Act IV Courtyard of the prison of St. Lazare

Premiere at La Scala, Milan 28 March, 1896

Andrea Chénier

UMBERTO GIORDIANO (1867–1948)

Giordano, Mascagni and Puccini were the leading exponents of the *verismo* school of Italian Opera. *ANDREA CHÉNIER* was Giordano's fourth opera but his first to achieve enduring popularity. The première was at the Scala, Milan, in March, 1896. The first Irish performance was the production by the Dublin Grand Opera Society on 23rd April, 1957.

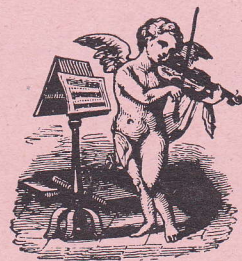
The life and death of the young French poet, André Chénier, are the broad basis of Illica's libretto. (Illica was also one of Puccini's most successful librettists). Chénier espoused the cause of the Revolution but was later alienated by its excesses. Many of the incidents in the libretto are largely fictional. The setting is Paris at the eve and in the early years of the Revolution.

(Note: The names of the characters are given the forms—French or Italian—in which they appear in the libretto).

ACT I

At the Château of the Contessa di Coigny a party is about to assemble. It is a gathering of aristocrats ignorant of the fate so soon to overtake the old régime. The Contessa's majordomo is busy directing the servants, one of whom is Carlo Gérard (Baritone), who has imbibed revolutionary ideas from reading Jean Jacques Rousseau, besides nourishing a hopeless love for Maddalena, the Contessa's daughter. The spectacle of his old father struggling with a heavy piece of furniture incites him to an angry soliloquy (*aria*: "*Son sessant' anni*") on their employers' inhumanity and a prediction that very soon his own class will rise in hate to destroy their oppressors. The Contessa (Mezzo-soprano) enters with Maddalena (Soprano) and Bersi (Soprano), the latter's mulatto maid. The Contessa fusses about the arrangements for the evening and packs Maddalena off to don her party dress. Maddalena delays to complain to Bersi about the bore of dressing up. Guests arrive and an Abbé, just come from Paris, brings news of the King's capitulation to the Tiers État. Though much dismayed by this, the volatile company quickly turns to the frivolous entertainment of the evening, which includes affected renderings of music and poetry. Chénier is invited to recite some of his verses but brusquely declines until, piqued by Maddalena's banter and moved by the attractions she holds for him, he launches into the splendid *Improvviso* ("*Un dì all' azzurro spazio*")—one of the best known

pieces in the opera. Commencing with a formal theme of love, Chénier mid-way switches to biting invective on the social evils of the time in terms that affront his aristocratic hearers, clerical and lay. The excitement resulting is fanned by the sudden incursion of a crowd of starving men and women led by Gérard. Ironically he introduces them—"Sua Grandezza la Miseria—His Highness Poverty!" They are quickly hustled out but not before Gérard has torn off his livery, his badge of servitude, and flung it down as a challenge before his masters.



ACT II

Five years later, 1794, outside a café in Paris. The Revolution is well established and Gérard is a leader. Chénier too has gained fame but has come to be suspected as a critic of the Terror. Bersi, as a "*Meravigliosa*", is enjoying the freedom of the time but has yet retained contact with Maddalena. Gérard, still haunted by the memory of Maddalena (as Maddalena is by Chénier's) has set his spy, the *Incredibile* (Tenor), to trace her. The spy, aware that Bersi is the link, has noted too that she and the poet are acquainted. Just now Bersi covertly seeks to gain Chénier's attention while he sits alone at a café table. Contemptuously she dismisses the *Incredibile*'s efforts to engage her in conversation. Chénier's friend, Roucher (Bass), comes to give him the passport which would permit him to leave France and avoid the danger in which he stands, but Chénier does not take it. He has been intrigued by frequent strange letters from a mysterious woman and he has come to believe that his destiny is romantically bound to hers. The last letter has sought an assignation. The argument with Roucher is interrupted by the passing of a group of Deputies who are excitedly hailed by the crowd. They include Gérard himself, Foucher, Sièyes, Carnot and Robespierre. Bersi, still watched by

the Incredible, whispers to Chénier that a woman in great peril and distress is coming to ask his help. It is Maddalena and in the duet that follows she recalls to Chénier their meeting in happier days at her mother's château. Desperately she pleads for the protection which he willingly concedes. However, their attempt to leave together is frustrated by Gérard, brought there by the spy. A sword fight takes place in which at the moment of being wounded by him Gérard recognises his former friend, Andrea Chénier. He warns Chénier that his name is on Tinville's list for execution. In the confusion Maddalena, Chénier and Roucher escape.

ACT III

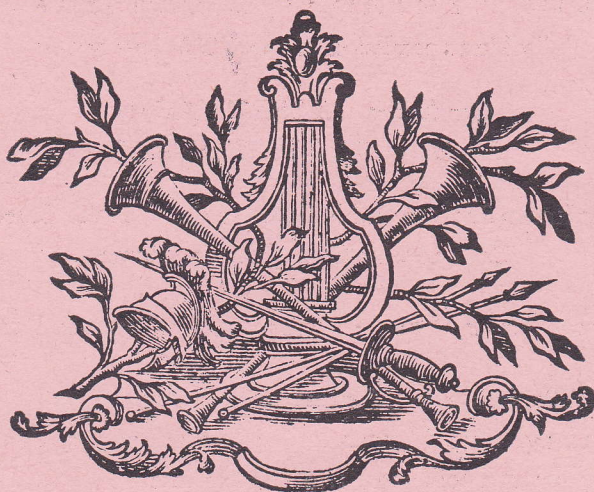
The Revolutionary Tribunal. The Sanculotto Mathieu (Bass), a serio-comic figure, harangues the crowd. Gérard, recovered from his wound, tells the crowd of the growing threat to the new France from the counter-revolutionaries and their invading foreign allies. The women respond to his appeal for funds by donating their trinkets. Old blind Madelon (Mezzo-soprano) who has already lost all her sons to the Revolution now dedicates her last grandson to the cause. The mood of the crowd changes. They dance and sing the patriotic "*Carmagnole*". The Incredible comes to tell Gérard that, as the newsboys are already shouting, the poet Chénier has been arrested. The woman (Maddalena), he says, will follow her lover to the Tribunal. At the Spy's urging Gérard begins to draft Chénier's indictment. As he writes, Gérard's conflict of mind is revealed in the great baritone aria, "*Nemico della patria*" ("An enemy of the fatherland") where he reflects upon the baseness of what he is about to do—to contrive the death of his friend not as an act of patriotic justice but, he admits, to destroy his rival in love. Maddalena herself arrives and in the duet Gérard tells of his love for her since the days of his serfdom, exulting now that she is in his power. The

unexpected declaration suggests to Maddalena the path of escape taken by some other heroines of opera—she offers herself to Gérard in exchange for her lover's life. In the principal soprano aria of the opera—"*La mamma morta*"—she relates the killing of her mother and the burning of their home by the mob; how since then she has lived in fear and hunger, sustained only by Bersi's affection and her love for Chénier.

Moved to remorse and shame by Maddalena's constancy and radiant vision of love as she describes it in the soaring phrases of the aria, Gérard agrees to try and save Chénier. The crowd returns to be pleasantly entertained by the day's blood-bath. Several victims are quickly consigned to the guillotine including a young woman, Idia Legray. Chénier is charged with writing against the Revolution. In the aria "*Sì, fui soldato*" he defiantly asserts that his sword and his pen have honourably served *La Patrie* and that he is no traitor. Gérard courageously intervenes to deny the charge and to reproach the State that murders the poets that were its inspiration. The crowd, however, howls for the death sentence and Chénier is condemned.

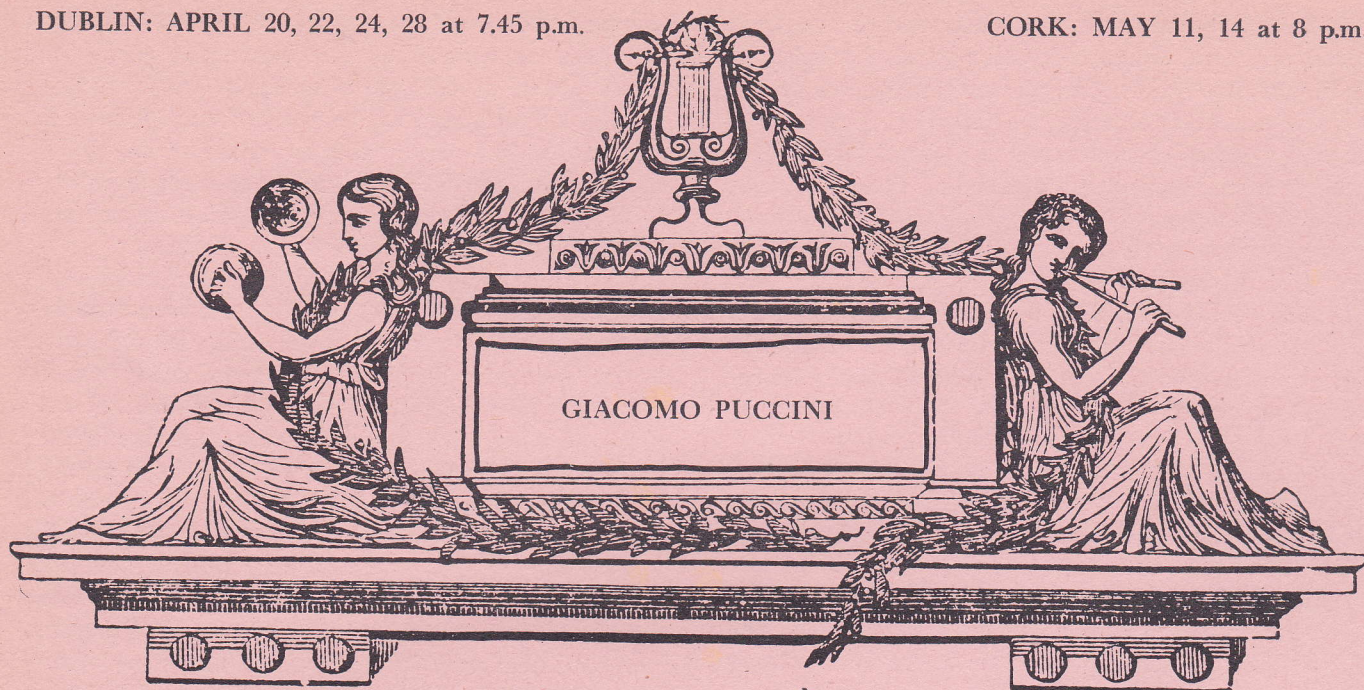
ACT IV

Shortly before dawn in the Saint Lazare Prison. Encouraged by Roucher, Chénier reads the last verses he has written. Framed in the aria "*Come un bel dì di maggio*" ("As on a fine May day"), the verses are a lyrical farewell to life. Gérard arrives with Maddalena. Having failed to save the poet he has at least been able to secure that Maddalena will be with him at the last. More, he connives with her in bribing the gaoler so that she may substitute herself for one of the condemned, Idia Legray, and go herself with Chénier to the guillotine. Gérard hurries away to seek Robespierre in a last attempt to save Chénier. But the tragedy moves rapidly on to the finale and the exciting music of the great closing duet reaches a climax as the day dawns redly and the pair are led off to execution.



DUBLIN: APRIL 20, 22, 24, 28 at 7.45 p.m.

CORK: MAY 11, 14 at 8 p.m.



LA BOHÈME

Text by Giacosa and Illica

Rudolfo, a Poet	FRANCO BONANOME
Marcello, a Painter	SALVATORE SASSU
Colline, a Philosopher	AURIO TOMICICH
Schaunard, a Musician	PETER McBRIEN
Benoit, a Landlord	PATRICK RING
Alcindoro, a Sate Councillor and follower of Musetta .	PATRICK RING
Parpignol, an Itinerant Toy Vendor	PATRICK BRENNAN
Custom-House Sergeant	BRENDAN KEYES
Musetta, a Grisette	TERRY REID
Mimi, a Maker of Embroidery	HAGINT VARTANIAN

Students, Work Girls, Citizens, Shopkeepers, Street Vendors, Soldiers, Waiters, Boys, etc.

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the RTE Authority)

Conductor: ALBERT ROSEN

Producer: ROCCO SPATARO

Scenery designed by Rocco Spataro and built and painted at the Gaiety Theatre, Dublin

Costumes by Casa Jolanda, Rome

Time: About 1830

Place: Latin Quarter, Paris

Act I An artist's studio in Montmartre, Christmas Eve

Act II Outside the Cafe Momus in the Latin Quarter, the same evening

Act III An inn near a toll gate, two months later

Act IV The studio in Montmartre, some months later

La Bohème

GIACOMO PUCCINI (1813–1901)

"La Bohème" came after "Manon Lescaut" and before "Tosca". For the plot the librettists, Giacosa and Illica, drew on Murger's novel "Scenes de la Vie de Bohème". The opera's first performance was at the Teatro Regio, Turin, on 1st January, 1896. The young Toscanini was the conductor. On that occasion the reception was mixed but very rapidly the opera became one of the most popular in the entire Italian repertoire.

ACT I

There is no overture. The curtain rises almost immediately, and discloses a typical Bohemian studio of a poverty-stricken aspect, on Christmas Eve, where the four Bohemians—Rudolph, a poet, Marcel, a painter, Schaunard, a musician, and Colline, a philosopher, live and work. From the window one sees the snow-clad roofs of Paris. But there is no fire in the stove, and Marcel (who is painting a great picture of the Passage of the Red Sea), and Rudolph (who is writing a masterpiece) are very cold. They finally decide to light a fire with the manuscripts of one of Rudolph's unsuccessful tragedies. Colline enters, despondent at not having been able to pawn anything, but regains his spirit at the sight of the cheerful blaze. Their spirits rise still further when Schaunard enters with provisions and wine and explains that he has earned money by playing for a gentleman who was anxious to drown the noise of a neighbour's screeching parrot and by poisoning the bird. They decide to drink and then to dine at a restaurant. The landlord, Benoit, enters demanding his rent, and having drunk some wine, confesses to an escapade, whereat the four artists, in mock indignation, turn him out of the room. Then they propose to go to dinner at the Café Momus in the Quartier Latin, but Rudolph says he must stay in to finish an article for a paper. The others have scarcely gone when a timid knock is heard at the door and Mimi enters and excuses herself, explaining that as she was on her way to her room her candle had gone out. She is seized with a fit of coughing and swoons, and when she revives she lights her candle and is about to go out, when she remembers that she had put her key on the table. As Rudolph goes to the door, his candle, too, is blown out, and they look for the key in the dark, but in vain, for Rudolph has artfully put it in his pocket. As they both grope under the table, their hands meet, and this gives Rudolph his opportunity for singing his

Romance "*Che gelida manina*" and he goes on to explain who and what he is. In reply Mimi sings her famous song "*Si, mi chiamano Mimi*". She explains that her real name is Lucia, and she is a flower girl living in an attic in the same house. By this time Rudolph's companions have grown impatient and call for him from below. He answers that he will follow as soon as he can. Then Rudolph passionately declares his love for Mimi in a duet which follows "*O soave fanciulla*". As the curtain falls they go out arm-in-arm, singing the last bars of the duet.

ACT II

In the second act we see another aspect of Bohemian life, its reckless irresponsible gaiety, as a background to a human tragi-comedy. We are in a public place outside the Café Momus in the Quartier Latin, the favourite haunt of the four Bohemians who were nick-named "The Four Musketeers" because they were inseparable. There is a great crowd, the hawkers are plying their trade, all the bustle of Christmas Eve is at its height. Colline, Schaunard and Marcel, who have not been able to find room in the crowded café, take possession of a table on the pavement. Rudolph and Mimi join them a little later, the girl wearing a smart bonnet which Rudolph has bought for her. They order supper, and presently Musetta, a former flame of Marcel, enters accompanied by a rich admirer, Alcindoro, a Councillor of State, whom she treats very badly. She sees Marcel is in great agitation and his friends enjoy what they call "the stupendous comedy". He is about to go, unable to bear it any longer, when Musetta sings her Waltz song "*Quando me'n vo'*" which holds him spellbound. Mimi, with feminine intuition, guesses that Musetta and Marcel really love each other. Musetta determines to get rid of her troublesome admirer, feigns to have a great pain in her foot, and sends him to a boot shop to buy a pair of easier shoes. As soon as he is gone Marcel rushes forward to her and a great reconciliation takes place. She joins the merry party and finally they follow the patrol which now enters with its drums and pipes, carrying her off shoulder high, just as Alcindoro enters and is confronted with the bill for the whole party.

ACT III

About two months have elapsed, and we are taken to an inn on the outskirts of Paris on a frosty morning.

The Customs Officers are guarding the gate and vendors of provisions peer through it. From the opposite direction—from Paris—comes Mimi in great agitation, and asks a servant to tell her where Marcel is. She brings him out and Mimi appeals to him—"Oh, good Marcel, oh, help me!" She complains of Rudolph's mad groundless jealousy. Marcel tells her they had better part and she begs him to aid her, and he goes in to wake Rudolph, while Mimi conceals herself behind a tree. Rudolph comes out and explains to Marcel—"I want a separation from Mimi"—He suspects her, he says, and is heart-broken that he has no money and cannot do anything to cure her of the terrible illness which is killing her. In spite of Marcel's efforts to prevent Mimi from hearing what Rudolph says, she understands and is overcome with grief, and her sobs and coughing reveal her presence to Rudolph; as they fall into each other's arms Musetta's laugh is heard from inside the tavern. While Mimi and Rudolph exchange vows, and Mimi tells him she won't return "*Donde lieta uscì*" Musetta and Marcel have a fierce lover's quarrel, and the blending of tragedy and comedy in the quartet which ensues makes the scene one of the most beautiful in the Opera. As the curtain falls Mimi and Rudolph go out arm-in-arm singing of the happiness which awaits them at the coming of Spring.

ACT IV

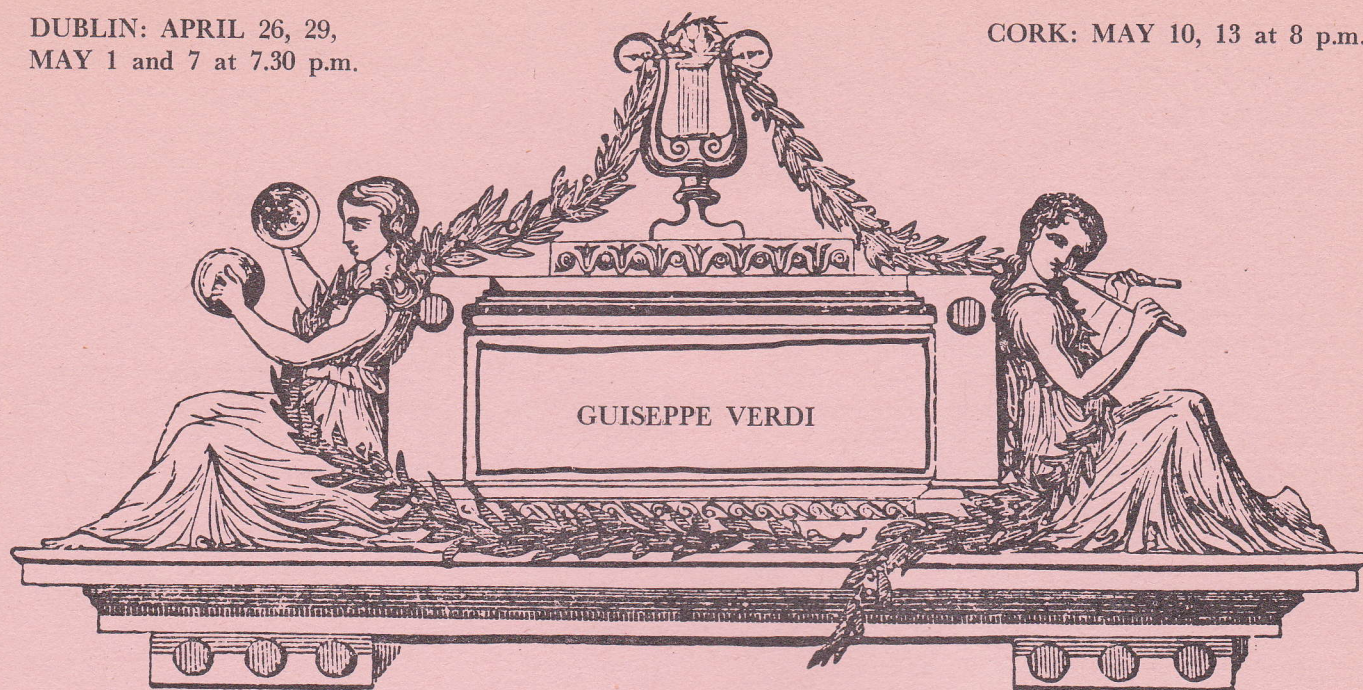
We are now back in the Bohemians' garret. Marcel and Rudolph are talking. Marcel has seen Mimi, and Rudolph has seen Musetta, both living in luxury; each strives to appear indifferent as he hears the story. They utter their feelings, however, in a duet, "*O Mimi tu più non torni*" and Rudolph gazes lovingly

at Mimi's old bonnet which he takes from a table drawer. They are interrupted by Schaunard and Colline, who arrive carrying provisions—bread and herrings—and they have a meal, pretending that it is a great banquet. After the meal they grow merry and dance; their games ending with a mock duel with the fire irons between Schaunard and Colline. When the fun is at its height, Musetta enters, greatly agitated, and tells them Mimi is with her but too weak to climb the stairs. Rudolph rushes out and brings her back and places her gently on the bed, and Musetta tells the others how she had found Mimi; she had begged to be allowed to die with Rudolph. Mimi tries to effect a reconciliation between Musetta and Marcel. Mimi is cold and hungry but there is nothing to give her. Musetta takes off her diamond earrings and gives them to Marcel, bidding him to sell them and buy food and fetch a doctor and then goes out with him. Colline now makes up his mind to pawn his overcoat and addresses it in mock heroic terms "*Vecchia zimarra, senti*". Schaunard then goes out, leaving Rudolph and Mimi alone. Mimi, who had seemingly been asleep, now speaks to Rudolph, who has all the time been by her bedside "*Sono andati*". They talk of the past, and as they talk the music recalls their first meeting. A violent cough interrupts her. Musetta and Marcel come back, she with a muff, he with medicine. They busy themselves with the medicine, and Mimi eagerly warms her hands with the muff, while Musetta prays for her friend. At this moment, the sun comes out to shine on Mimi's face. Musetta motions Rudolph to hang her cloak over the window. As he does so Mimi falls back dead. Rudolph flings himself on the bed sobbing, while the others stand around, grief stricken, as the curtain falls.



DUBLIN: APRIL 26, 29,
MAY 1 and 7 at 7.30 p.m.

CORK: MAY 10, 13 at 8 p.m.



AÏDA

Libretto by Ghislanzoni

AÏDA (daughter of Amonasro and slave of Amneris)	MARIA ANGELA ROSATI
Amneris (daughter of the King of Egypt)	WALLY SALIO
Ramphis (The High Priest)	FRANCO PUGLIESE
Radames (Captain of the Guard)	MARIO DI FELICI
Amonasro (King of Ethiopia)	SALVATORE SASSU
King of Egypt	ALLESANDRO SABBATINI
Messenger	PATRICK RING
Priestess	MONICA CONDRON

Priests, soldiers, Ethiopian slaves, prisoners, Egyptians, etc.
Dancers from the BALLET KENET, LONDON.

R.T.E. SYMPHONY ORCHESTRA

By kind permission of the R.T.E. Authority

Conductor: NAPOLEONE ANNOVAZZI

Producer: ROCCO SPATARO

Scenery: Designs by ROCCO SPATARO and MERVYN ROWE

Built and painted in Gaiey workshop

The Scene is set in Memphis and Thebes in the time of the Pharaohs

Act I

Scene 1: A hall in the Palace at Memphis.

Scene 2: The Temple of Vulcan at Memphis.

Act II

Scene 1: The apartment of Amneris in the Palace at Thebes.

Scene 2: The gates of the city at Thebes.

Act III

The banks of the Nile.

Act IV

Scene 1: A hall in the Palace at Memphis.

Scene 2: The Temple of Vulcan.

Aïda was first performed in December, 1871, at the Opera House, Cairo

Aida

GIUSEPPE VERDI (1813-1901)

Aida was commissioned by the Khedive of Egypt for the Opera House, Cairo, where it was first performed in December, 1871. The composer was then in his late fifties. *Aida* was to be followed after long intervals by *Otello* and *Falstaff*. These three belong to Verdi's greatest period and represent the full maturity of his genius and experience. The "scenario" for *Aida* and the authentic local colour were furnished by the French Egyptologist, Mariette Bey. Verdi and Camille du Locle together worked on the original libretto, which was in French. The final version in Italian was produced by Antonio Ghislanzoni.

ACT I

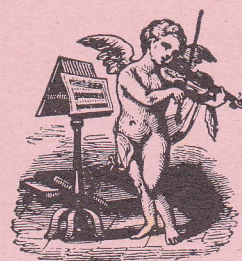
After the brief subdued prelude a hall in the palace of Memphis is disclosed. Radames (Tenor), Captain of the Guard, is told by Ramphis (Bass), High Priest of Egypt, of the rumoured invasion by the Ethiopians of the sacred soil of Egypt and that the oracle of Isis has already named the Egyptian Commander. Radames, in the aria *Celeste Aida*, wishes that he might be the chosen warrior so that by his victories he might win Aida and free her from slavery. It is not known in Egypt that Aida, favourite slave of Amneris, is the captive daughter of the Ethiopian King, Amonasro. Amneris (Mezzo-soprano), daughter of the King of Egypt, enters, soon followed by Aida (Soprano). Amneris is tormented in her secret love for Radames by suspicions that he, instead, is in love with Aida—suspicions which are strengthened by the glances she sees exchanged between the two. Masking her anger, Amneris affects sympathy and friendship for Aida. News of the invasion (led by Amonasro) is confirmed by a Messenger (Tenor). The King (Bass) proclaims Radames to be the chosen leader. To the strains of a solemn march all repair to the Temple for Radames' investiture. Aida, alone, re-echoes the cry *Ritorna vincitor* ("Return victorious") and her succeeding aria is the distraught expression of the conflict within her—love for Radames, the Egyptian, warring with love for her father, brothers and fellow countrymen who will be his opponents in the coming battle.

The scene moves to the Temple of Vulcan where with ceremonial chant and ritual dance Radames is solemnly invested as commander while victory for the Egyptian army is implored of the deity Phtha.

ACT II

Victory is to the Egyptians and Amneris, in her apartment in the palace of Thebes, is being arrayed by her slaves for the ceremonial reception of the triumphant army and its leader. African slave boys dance before her. Only Aida is still unaware of the victory and Amneris decides that the moment has come to probe her heart. Craftily she lies that the Egyptians have been routed and that Radames is dead. From Aida's despair at this cruel news and her great cry of joy when told of the deception, Amneris learns what she has dreaded to know. In a frenzy of rage and jealousy she taunts the wretched Aida with her servitude. As the slave that she is, Aida shall attend her, Amneris, the daughter of the Pharaohs, when from her throne beside the King she places the laurels of victory on Radames' brow.

The "Triumph Scene" that ensues is one of the most spectacular in all opera, engaging the full technical and musical resources of the theatre. At the gates of Thebes Radames and his soldiers are received in splendour. Radames is invited by the King to ask what favour he pleases. He first asks that the captives be brought in. Amongst them is Amonasro (Baritone), disguised, who admits only to be an officer and Aida's father. Amonasro, King of Ethiopia, he says, fell in the battle. Radames' petition is that the captives be released. At the demand of Ramphis and the priests, however, Amonasro and Aida are held as hostages to peace. Finally, on the saviour of his country the King bestows the hand of Amneris—together one day they shall rule Egypt. With Amneris exulting over her unhappy rival and with demonstrations of popular joy (Chorus: *Gloria all' Egitto*) the curtain falls.



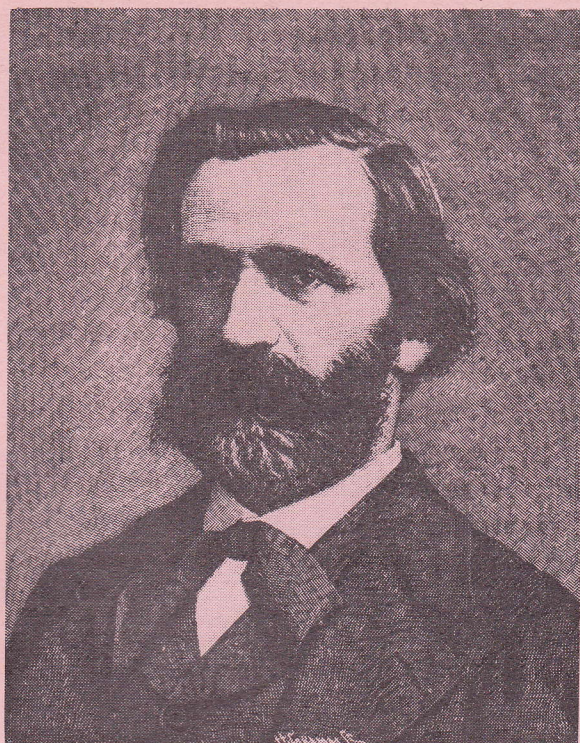
ACT III

A moonlit scene by the banks of the Nile. Amneris passes on her way to spend the vigil of her marriage in the Temple of Isis. Aida steals in to keep a last

tryst with Radames before she seeks peace and oblivion beneath the dark waters of the Nile. The aria *O patria mia* is a sad farewell to the fatherland she shall never see again. (Note the nostalgic effect created by oboe, clarinets and bassoon). Amonasro joins her and in their exceedingly dramatic duet unfolds a stratagem of escape, of turning defeat into victory and of restoring Radames to Aïda. If she would entice Radames to fly with her and to learn from him which mountain pass the Egyptians will use to march against the resurgent Ethiopians then victory would be assured. Aïda recoils from the suggestion but consents at last when Amonasro furiously rejects her—“You are not my daughter, you are the slave of the Egyptians!” Radames, seduced by his passion for Aïda, falls into the trap. Unguardedly he names the secret route of the Egyptian forces. At his words “the gorge of Napata” the listening Amonasro reveals both himself and his real status. From the temple Amneris and the High Priest too have overheard. The Guard is alerted. Amonasro and Aïda disappear into the darkness. Radames, accused of treason, surrenders his sword to the High Priest.

ACT IV

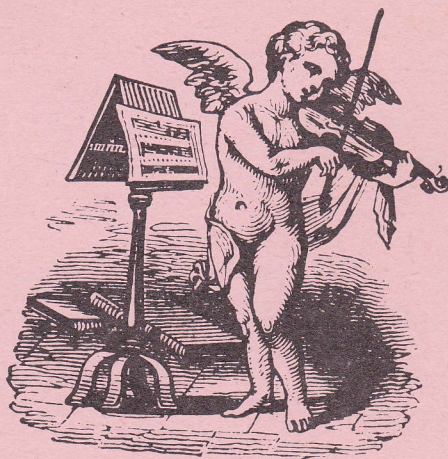
In a sombre hall of the palace Amneris awaits the passage of Radames to trial for high treason. This scene is dominated by Amneris. Agonised by remorse for the destruction her jealous rage has brought on Radames she implores him to defend himself at the trial and in return for his love she will contrive his pardon. But Radames believes Aïda is dead and would welcome death himself to expiate his crime. It makes no difference that Amneris admits Aïda to be still alive. Silent before the priests, his judges, Radames is sentenced to be buried alive. Vainly Amneris inveighs against the priests (*Empia razza*) and the close of the scene leaves her alone and desolate. The music of this episode is highly charged with emotion and



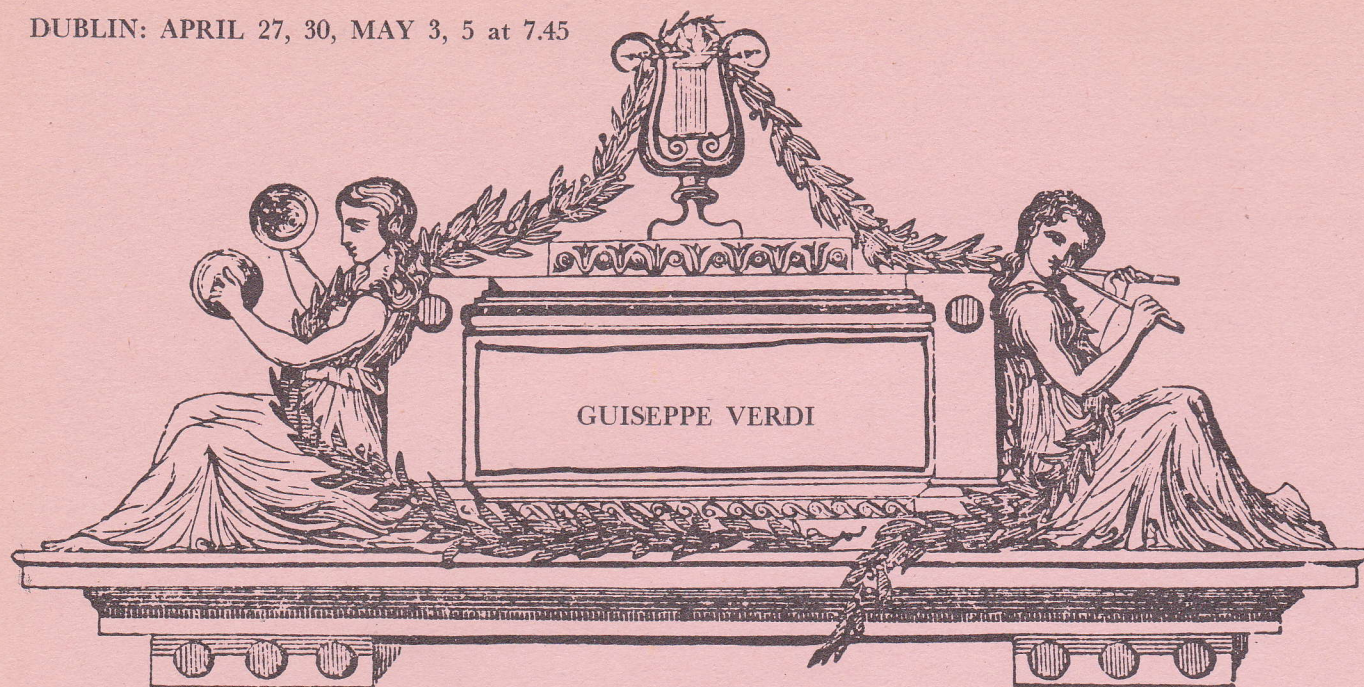
—Giuseppe Verdi

the scene demands great singing from the mezzo-soprano.

The last scene is a divided one. Above is the Temple of Vulcan; below the dark airless tomb where Radames has been enclosed. From the shades behind him a form emerges—Aïda, who has concealed herself there in order to die along with him. Together they sing their ecstatic farewell to earth in the duet *O terra addio* which fades upon the muted ethereal strings of the orchestra and the last broken words of Amneris praying that Isis may grant peace to her beloved.



DUBLIN: APRIL 27, 30, MAY 3, 5 at 7.45



OTELLO

Text by Arrigo Boito after the play by Shakespeare

Otello, a Moor, general in the Venetian army	ANGELO MARENZI
Iago, his ensign	JOSHUA HECHT
Cassio, his lieutenant	PATRICK RING
Roderigo, a Venetian gentleman	BRENDAN CAVANAGH
Lodovico, ambassador of the Venetian republic	SEAN MITTEN
Montano, predecessor of Otello in Cyprus	PETER McBRIEN
A Herald	PETER McBRIEN
Desdemona, wife of Otello	LINDA VAJNA
Emilia, Iago's wife and Desdemona's lady	RUTH MAHER

Soldiers and Sailors of the Republic, Venetians and Cypriots.

Time: End of Fifteenth Century.

Place: Cyprus.

R.T.E. SYMPHONY ORCHESTRA

By kind permission of the R.T.E. Authority

Conductor: NAPOLEONE ANNOVAZZI

Producer and Designer: DARIO MICHELI

Scenery painted and built at the Gaiety Theatre workshop

Costumes by Casa D'Arte Jolanda, Rome.

Act I Evening, near the quayside

Act II A hall in the castle

Act III The great hall of the castle

Act IV Desdemona's bedchamber

First performed at La Scala, Milan, February 1887

Otello

GIUSEPPE VERDI (1813–1901)

Otello was first produced at the Scala, Milan, in February, 1887. In the sixteen years since *Aïda* no new opera had come from Verdi and it seemed that his work had ended until at 74 years of age he startled the musical world with *Otello*, considered by many to be his masterpiece.

Verdi was always an ardent admirer of Shakespeare and had already based an opera on *Macbeth* forty years earlier. His last opera *Falstaff* (1893) was, of course, drawn from the *Merry Wives of Windsor* while the idea of an opera on *King Lear* constantly recurred to him but never matured.

For *Otello* as for *Falstaff*, Verdi had the happy collaboration of a worthy librettist, Arrigo Boïto, himself a distinguished poet and composer. Boïto's libretto, a masterpiece of its kind, follows Shakespeare fairly closely, the departures being occasioned mainly by the condensation necessary for musical purposes. Some portions of Shakespeare's play are omitted altogether, notably the first scenes.

The setting of the opera is in the Venetian-held island of Cyprus in the fifteenth century.

ACT I

It is evening and a great storm rages at sea. The vessel has been sighted which carries the Venetian captain, Otello, back to Cyprus after a naval battle. The fury of the elements is matched by the stupendous orchestral and choral description of the scene as the people watch the threatened ship and pray for its safe arrival in port. Their prayer is heard and Otello (Tenor) steps ashore in one of the most striking of all entrances in opera. To the Cypriots he announces the great tidings of victory—"Esultate! L'orgoglio musulmano sepolto è in mar . . ."—"Rejoice! The pride of Islam's buried in the sea"). This announcement made, Otello turns at once to enter the castle where his young wife Desdemona awaits him. As the storm subsides the crowd builds a bonfire and celebrates the victory in the chorus "*Fuoco di gioia!*" (In the opera the chorus is assigned a major and, indeed, most exacting role.) The machiavellian Iago (Baritone) has two hates—Otello and the officer, Cassio, whom Otello promoted over himself to be second-in-command. Iago's thirst for revenge on both is the motive force of the drama. With malice Iago encourages Roderigo (Tenor) in his hopes of Desdemona with whom the latter has fallen in love. Cassio (Tenor) he encourages to drink. Here occurs

Iago's famous drinking-song ("*Inaffia l'ugola!*") in which the chorus take part. Aiming at the disgrace of the half tipsy Cassio, Iago involves him in a brawl with Roderigo. Montano (Bass) intervening is insulted by Cassio, now very drunk, and in the ensuing fight Montano is wounded by Cassio. The general disorders that result arouse Otello who suddenly reappears. Affording a first glimpse of his sudden rages, Otello (to Iago's glee) dismisses Cassio on the spot. All disperse, leaving Otello and Desdemona (Soprano) alone. A magical calm descends and the serenity of the night sets the mood for the supremely beautiful love-duet—"Già nella notte densa"—which has been described as the high water mark of Verdi's love music.

ACT II

A hall in Otello's castle with a garden visible in the background. Pursuing his intrigue, Iago prompts Cassio to seek Desdemona whose intercession alone, he says, can reinstate him in Otello's favour. Cassio falls into the trap. The full evil of Iago's character appears from his famous "Credo"—his god is a cruel one; virtue and honour are but hypocrisy; mankind is the plaything of Fate from the cradle to the grave—and after the grave—nothing! Otello entering notes Desdemona in smiling conversation with Cassio. Iago, by hinting at a possible previous relationship between them, succeeds in planting the first seeds of suspicion in Otello's jealous mind. After an episode where she is greeted in a charming chorus, Desdemona impulsively begins to plead Cassio's cause with her husband. Thus, innocently, she lends colour to Iago's baseless insinuations. Her persistence provokes Otello to an angry outburst. Not comprehending his distress, Desdemona putting her handkerchief to his heated forehead only inflames him further. Roughly Otello throws the handkerchief to the ground. Emilia (Mezzo-Soprano), Iago's wife and Desdemona's lady-in-waiting, picks it up. Iago snatches it from her. (This handkerchief—"il fazzoletto"—assumes major dramatic importance later on.) When Otello and Iago are alone, Otello's poisoned imagination races ahead and his Monologue "*Tu! indietro! fuggi!*" surveys the fancied wreckage of his life—"Addio! della gloria d'Otello è questo il fin"—("Otello's occupation's gone!"). In a frenzy he takes Iago by the throat demanding proofs. Iago's response is the "Dream Song" relating how once he heard Cassio

murmur Desdemona's name in his sleep and curse the Fate that gave her to the Moor. Craftily he goes on to describe a fine embroidered handkerchief he has seen with Cassio. Otello recognises it as his first gift to Desdemona (while we recognise it as the one Iago had earlier snatched from Emilia). Otello, maddened by this tale, cries wildly for Cassio's blood ("*Sangue! Sangue! Sangue!*") and the curtain falls on their stirring "vengeance duet".

ACT III

The Great Hall of the Castle. A herald announces the imminent arrival of the ambassadors from the Doge of Venice. Otello hardly listens—he must question Desdemona himself. A harrowing scene ensues. When with bitter irony he seeks to trap the innocent Desdemona into admissions the nature of which she hardly understands, Desdemona tactlessly talks of Cassio. When Otello complains of the fever of his brow and bids her bind it with the handkerchief he gave her, she produces another and refers once more to Cassio's wrongs. With mounting hysteria he bids her swear upon her chastity and damn herself. Desdemona's tears, her anguished protestations of her love for him—all leave Otello unmoved and she is sent away.

After Otello's Monologue: "*Dio! mi potevi scagliar . . .*", Iago comes to invite him to listen unseen to the meeting he has arranged with Cassio which will furnish what further "proofs" Otello needs. In the snatches of the conversation reaching him in his hiding place there is ribald mention by Cassio of a certain Bianca which Otello takes to refer to Desdemona. Then, seeing Cassio produce the handkerchief (Desdemona's) which he had found in his lodgings—it having been placed there, of course, by Iago—Otello doubts no longer.

A trumpet call develops into the great blaze of choral and orchestral music that introduces the splendid scene of the entry of the Doge's ambassadors led by Ludovico (Bass). They bear the Doge's decree recalling Otello to Venice and appointing Cassio in his

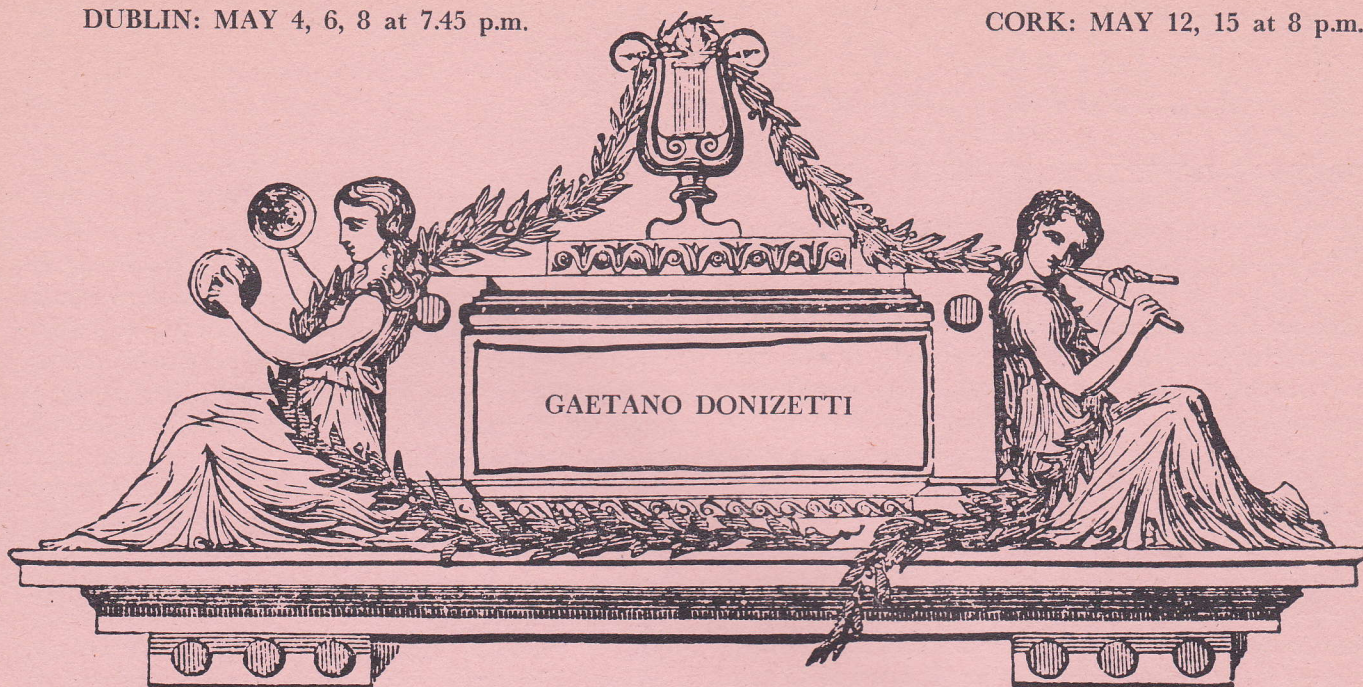
place. There follows a long ensemble and as the scene proceeds Otello's self-control and sanity slip away. He insults Desdemona and strikes her down before the shocked assembly. Violently he orders all to leave before he chashes to the floor in a fit. Iago echoing the populace's acclamation of Otello earlier in the scene, triumphantly salutes his victim—"Ecco il Leone!"—"Behold the Lion!"

ACT IV

Desdemona's bed-chamber. Verdi's genius magically conveys the poignancy, the tension and the foreboding of this dénouement scene in the orchestral introduction and in the use of the woodwind and lower strings throughout. As she is undressed by Emilia, Desdemona's premonitions and sombre thoughts are revealed in the simple "*Willow Song*"—"Salce! Salce!"—which is the story of her mother's little maid, Barbara, whose lover "proved mad and did forsake her". There is panic in her outburst as she bids good-night (and good-bye) to Emilia. Tranquil again, she recites her night prayer—the lovely "*Ave Maria*". To an ominous passage on the double-basses Otello enters through a secret door. He gazes a while on his sleeping wife, then kisses her three times. As Desdemona suddenly awakens, he asks her if she has prayed since he would not kill her soul as well. Again he taxes her with Cassio. As she protests in terror and begs for mercy he smothers her. Emilia enters as the voice of Desdemona murmurs that she dies innocent, but Otello brands her as a liar and the mistress of Cassio—Iago had told him so. Emilia cries out for help. Iago, entering (followed by Ludovico, Montano and Cassio) is confronted by Emilia. From her and from Cassio, Otello at last hears the truth about the fatal handkerchief. His short monologue "*Niun mi temá*" ended, Otello looks upon the white face of Desdemona and then stabs himself. He dies with the words "*Un bacio . . . un bacio ancora . . . un altro bacio . . .*"—"A kiss, another kiss . . . and yet a kiss"—a poignant quotation from the felicity of the love-duet in the first Act of the opera.

DUBLIN: MAY 4, 6, 8 at 7.45 p.m.

CORK: MAY 12, 15 at 8 p.m.



L'ELISIR D'AMORE

Libretto adopted by Donizetti and Felice Romani from "Le Philtre" by Eugene Scribe

Adina, daughter of innkeeper/landowner	TERRY REID
Nemorino, a peasant	UGO BENELLI
Sergeant Belcore, a military man	ATTILIO D'ORAZI
Doctor Dulcamara, a quack	AURIO TOMICICH
Gianetta, a village girl	SHEILA MOLONEY

Villagers and Soldiers

R.T.E. SYMPHONY ORCHESTRA

By kind permission of the R.T.E. Authority

Conductor: ALBERT ROSEN

Producer: PADDY RYAN

Designer: PATRICK MURRAY

Scenery built and painted in the Opera House, Cork

The Scene is set in an Italian village in the early part of the Nineteenth Century

Act I

Outside of the village

Act II

In Adina's house

L'Elisir d'Amore was first performed at the Teatro Cannobiana, Milan, on 12 May, 1832

L'Elisir d'Amore

GAETANO DONIZETTI (1797–1848)

ACT I

Adina (Soprano) sits reading outside her farmhouse. She is beautiful, and wealthy to boot. Her friends and *contadini* also sit around in the shade enjoying the midday respite from work and the heat of the summer day. They sing a chorus in appreciation of it. Nemorino (Tenor), standing apart, gazes wistfully at Adina. His aria, *Quanto è bella*, expresses his love for her while lamenting the diffidence that afflicts him in her presence. Adina is fully aware of Nemorino in the background and while not at all indifferent she is irritated by his timidity in declaring himself. She reads to the peasants the story of Tristan and Isolde and the love potion (*Della crudele Isotta*). The peasants, and especially Nemorino, are much interested in this miraculous potion and wonder where it is to be obtained.

Martial music heralds a company of soldiers headed by Sergeant Belcore (Baritone), who at once lays siege to Adina's heart. Nemorino, greatly distressed, contrasts the Sergeant's smug aplomb with his own shyness. Adina grants permission to the company to bivouac on her lands. The peasants go back to work. Adina, left alone with Nemorino, at first brushes aside his awkward approaches but suddenly relents sufficiently to say that he is good and modest while she is capricious. In the tuneful air *Chiedi all' aura lusinghiera* she says he might equally ask the wayward breezes why they are so changeable. He replies that his love for her is changeless as the river. Not too unkindly she tells him that he would be better off to seek someone else to love. A flourish of trumpets introduces one of the great comic characters of opera—Dr. Dulcamara (Bass), the itinerant quack. In the splendid patter song *Udite, udite o rustici* he flamboyantly extols his own genius and world renown and the amazing efficacy of his universal medicine which will cure all human ills from toothache to wrinkles. The peasants are greatly impressed and brisk business is done. Nemorino hangs back to shyly ask the great man whether he had ever heard of Queen Isolde's love potion only to be told that the doctor is himself the sole distiller of this elixir. Congratulating himself at this answer to his prayer, he at once acquires a bottle at a fancy price. In the rattling duet *Obbligato, ah si obbligato* the gullible young man fervently thanks the cynical quack. What he has bought is a bottle of cheap red wine.

Nemorino, alone, gulps down his elixir. The results are indeed spectacular and Adina discovers him ludicrously dancing and singing all by himself. More than by these capers she is astonished by his complete ignoring of her. The amusing duet *Esulti pur la barbara* expresses Nemorino's tipsy elation and Adina's pique. So mortified is she indeed that when Belcore comes in she maliciously encourages him and says she may marry him in a week. When Gianetta rushes in with the news that the company has been ordered to leave on the morrow, Belcore presses Adina to marry him that day. Nemorino, sobered, desperately begs Adina to wait another day, (*Adina credimi*) but, still piqued, she consents to the Sergeant's proposal. The Act ends in a brilliant ensemble of rejoicing, Nemorino being odd man out.

ACT II

Inside the house where the coming marriage is being celebrated. After the chorus *Cantiam, facciam* Belcore obliges with a song. Then, in a delightfully comic duet, *Io son ricco e tu sei bella*, Adina and Dulcamara sing and act the tale of the beautiful lady gondolier and the elderly senator whom she rejects for a younger lover. The notary arrives but Adina is strangely reluctant to sign the contract. All troop out save Dulcamara. To him Nemorino complains that despite the elixir his love affairs are even more hopeless than before. The doctor prescribes a second bottle, but Nemorino is in the difficulty that he has no money left. Belcore now comes in much annoyed by Adina's delays. On hearing of Nemorino's desperate need of money he tells him of the bonus of twenty *scudi* paid to recruits and enlarges on the pleasures of a soldier's life. In the course of another rollicking duet Nemorino is persuaded to put his mark on the enlistment paper. Money in fist, he rushes off to find Dulcamara. The girls are in a hubbub of excitement. Gianetta imparts in deadly secrecy the news that Nemorino's uncle has died leaving him the richest and most eligible young man in the parish. (Chorus: *Possibilissimo, non è probabile!*)

Nemorino is immensely gratified by the flattering interest he now attracts. He is not aware of his legacy but having just swallowed a quart of the elixir and being quite tipsy, he assumes that its magic is at work at last. Dulcamara and Adina survey the unusual scene, unaware of its true cause—Adina ruefully, since she has begun to repent of her harshness. She

is unreasonably chagrined to find Nemorino become the centre of attraction. Off-handedly he tells her the tables are now turned and the girls carry him off to the dance on the village green.

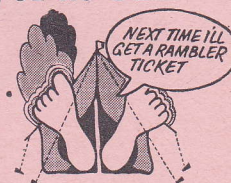
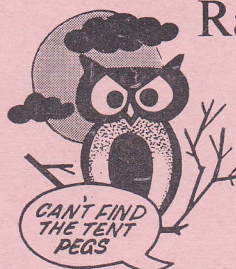
In the course of a longish duet Dulcamara tells Adina of Nemorino's purchase of the love potion and how, in order to obtain it and the girl he loved, he had bartered his freedom. Adina, much affected, decides to take matters into her own hands. For one thing, she will buy back the enlistment paper. Nemorino, returning, reflects on his coming departure for the army and on the softening in Adina's mood. In the air *Una furtiva lagrima*—one of the gems of bel canto—he tells of the effect on him of the tear that had

stolen down her cheek when she saw him monopolised by the other girls. Adina approaches and though coldly treated at first she confesses her love for him and, in token, hands him back the enlistment paper. After Adina's air, *Prendi, per me sei libero*, their differences are resolved in a tender duet. Belcore accepts the situation philosophically. Dulcamara, having in the meantime learned of the legacy, reveals the news to Adina and Nemorino and to the villagers he declares that his elixir not alone aids true love but brings riches as well. The villagers rush to buy and the good doctor—the real hero of the whole affair—is accorded a rousing send-off in the glittering chorus that ends the opera.


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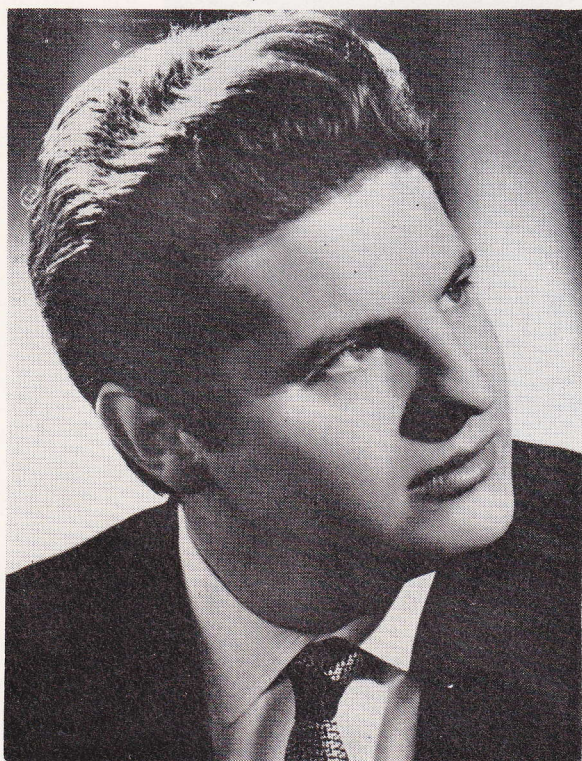
WILSON HARTNELL



LINDA VAJNA

(Soprano), who will be remembered for previous performances in Dublin (*Aida*) returns to sing the role of Desdemona in *Otello*. Her opera début was at the Scala since when she has been a frequent guest in a wide repertory at such great opera houses as those of Rome, Trieste, Palermo, Naples, Bordeaux, Nice, Madrid, Brussels, Prague and Moscow.

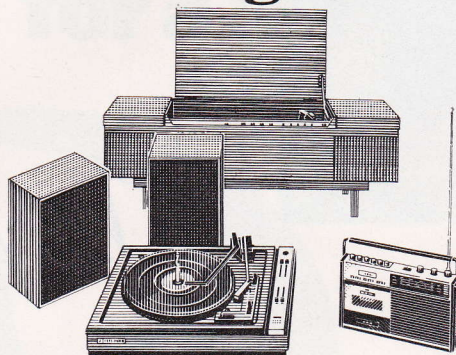
The Artistes



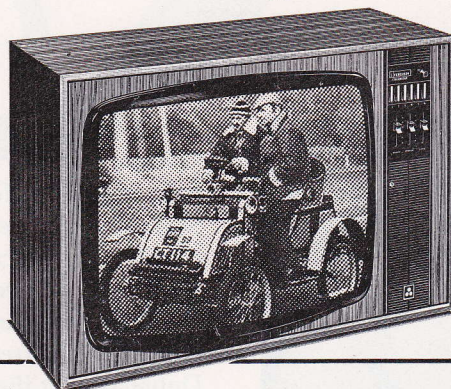
UGO BENELLI

(Tenor) received his musical training in the finishing school for young opera singers at the Scala in which he won a place after a nation-wide competition. Since his public career began in 1958 he has been active in the most noted opera houses of Europe and also in North and South America. He has been a frequent and favourite visitor to Dublin and at the Glyndebourne and Wexford Festivals. His long-play recordings of Rossini operas with famous casts have received critical acclaim. Benelli makes a welcome return to Dublin after a successful series of performances at the Teatro Regio of Turin and in Italian telecasts of Rossini's *L'Italiana in Algeri*.

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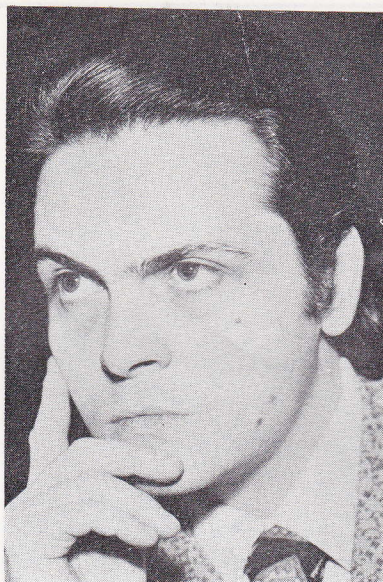


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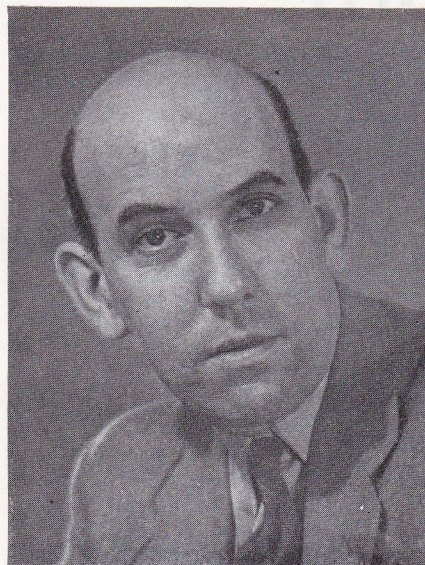
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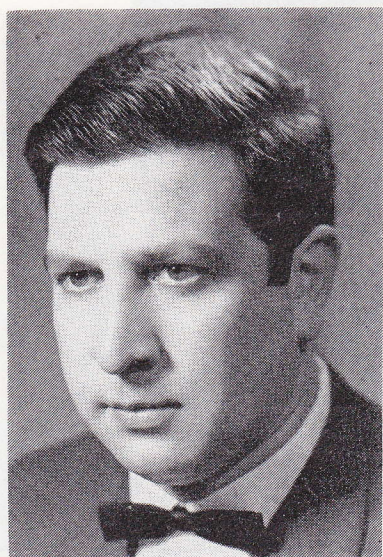
FRANCO BONANOME

(Tenor) is already well-known in Dublin which admired especially his singing in the production of *Tales of Hoffman* last winter. A Roman, he has sung with success in Italian theatres such as the San Carlo of Naples and the Rome Opera. Has also participated in the International Seasons at Marseilles and Barcelona and in South Africa.



BRENDAN CAVANAGH

(Tenor). Has sung over the years in a great many of the Society's productions and as tenor soloist in *Messiah*, Rossini's *Stabat Mater*, Verdi's *Requiem*. He has taken principal tenor roles with Our Lady's Choral Society and Glasnevin Musical Society. One of the most musicianly and versatile of Irish singers.



MARIO DI FELICI

(Tenor). This young artist, after succeeding in the Spoleto concursus, made his début in that city in *Tosca*. From there he progressed to the major Italian opera houses of Florence, Palermo and Rome (including a Caracalla Season). Last year in Bergamo (Donizetti's native city) he took the leading role in a stellar cast in the first Italian performance of Donizetti's *Les Martires*. After his performances in *Aïda* in Dublin (where he sings for the first time) he goes to the Rome Opera to sing Rodolfo in *La Bohème*.

The Artistes

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ATTILIO D'ORAZI

(Baritone). Has been one of the most popular visitors to Dublin since he made his début here in 1959 at the start of his operatic career. In the intervening years he has created an enviable reputation as one of the most versatile and musicianly artists on the Italian operatic scene. He has been very active during the current opera seasons at the Rome Opera, the San Carlo of Naples, the Comunale of Bologna and other centres. He returns to Dublin this Spring to form with Ugo Benelli the famous duo which delighted Dublin opera goers in earlier performances of Donizetti's *L'Elisir d'Amore*.



The Artistes

RENATO FRANCESCONI

This is his fifth visit to Ireland and he will be remembered for his performance in *Aida* in 1972. He has sung throughout Europe and also in the United States, South America and Africa. He has performed at La Scala, Covent Garden and the Metropolitan. This season he sings the exacting roles of Otello and Andrea Chénier.



GIANGIACOMO GUELFI

Is one of the greatest of living baritones. His name is a household word in all the great centres of opera in Europe, both Americas and the Far East. He needs no introduction to Dublin audiences who will vividly recall the splendour of his performances in *Nabucco* and in *Tosca* in earlier years. He has accepted the Society's invitation to return to repeat one of his greatest roles—Gérard in *Andrea Chénier* in which he was last heard here in the Summer of 1964.

Verdi might have set them to music



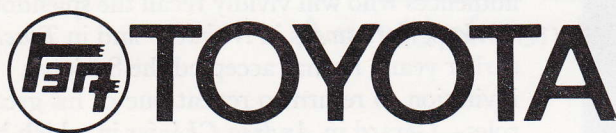
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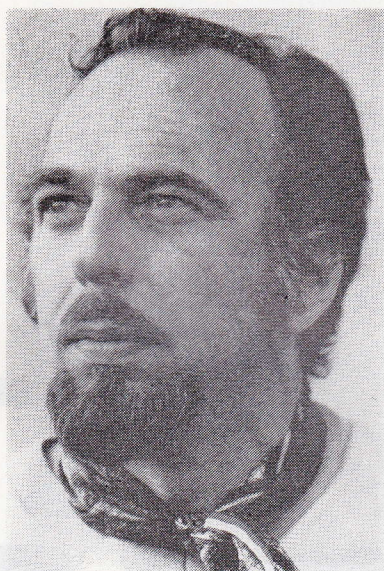
But Verdi never had the chance to see them. He left the Opera in a slow, uncomfortable old coach.

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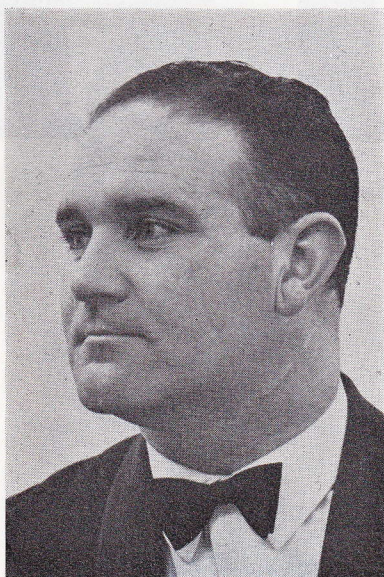
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JOSHUA HECHT

(Baritone). First appeared in Dublin last winter in *Tales of Hoffman*. Has sung leading roles in all the most prestigious opera organizations in the United States including the Metropolitan, the New York City Opera and the Opera Companies of San Francisco, Boston, Philadelphia, Washington, etc. He left the U.S. to settle in Europe in 1972—since when he has been engaged by the San Carlo of Naples, the Massimo of Palermo and the Liceo of Barcelona and many other theatres. He will be the Iago in *Otello*, a role which he has frequently sung during the past year in both Europe and America.



BRENDAN KEYES

(Baritone) won six major trophies at the Feis Ceoil, including the Plunkett Greene and the Joseph O'Mara Cups. He has sung extensively in concert and on radio. His initial opera appearance was with the Irish National Opera Company as the Commendatore in "Don Giovanni". During the past year he has appeared in Haydn's "Creation" and Handel's "Messiah". Has made many valuable contributions in past D.G.O.S. seasons.

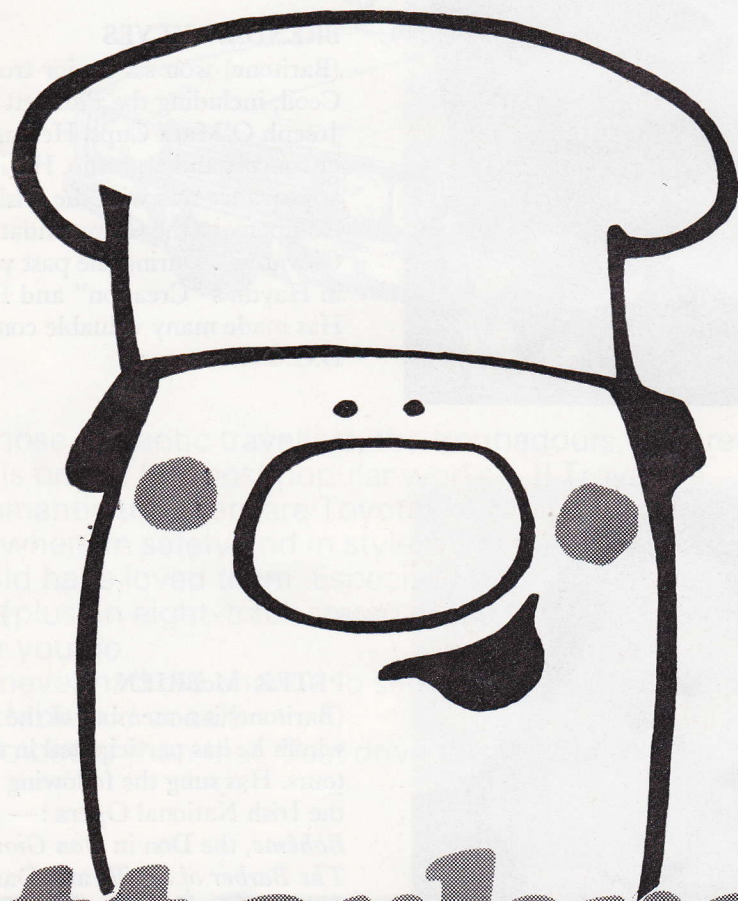


PETER MCBRIEN

(Baritone) is a member of the RTE Singers with whom he has participated in several European tours. Has sung the following principal roles with the Irish National Opera :— Schaunard in *La Bohème*, the Don in *Don Giovanni*, Figaro in *The Barber of Seville* and Dandini in Rossini's *La Cenerentola*. Has appeared in oratorio and concert recitals throughout Ireland and is a regular broadcaster on RTE. This is his third season with the D.G.O.S. in which he will sing several roles including Schaunard in *La Bohème*.

The Artistes

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SEAN MITTEN

(Bass) has many major Feis Ceoil awards to his credit, including the John McCormack Cup, the Bass Solo Gold Medal and the Joseph O'Mara Cup. Has done much concert work and sung principal roles in musical comedy and light opera with the leading Irish organisations, e.g. the Rathmines and Rathgar, the Wexford Light Opera Society and the Waterford Festival. Has sung also at the Wexford Festival and in recent broadcast performance of *La Cenerentola* on RTE.



The Artistes

FRANCO PUGLIESE

(Bass) is another singer who was launched on his career through success at the Spoleto Competition and that of the Teatro Nuovo of Milan, since when he has sung a very wide range of parts in Italy at the Scala and the opera houses of Rome, Naples and Venice to mention but a few. His international engagements brought him to the Metropolitan and many of the more prestigious opera centres in Europe.



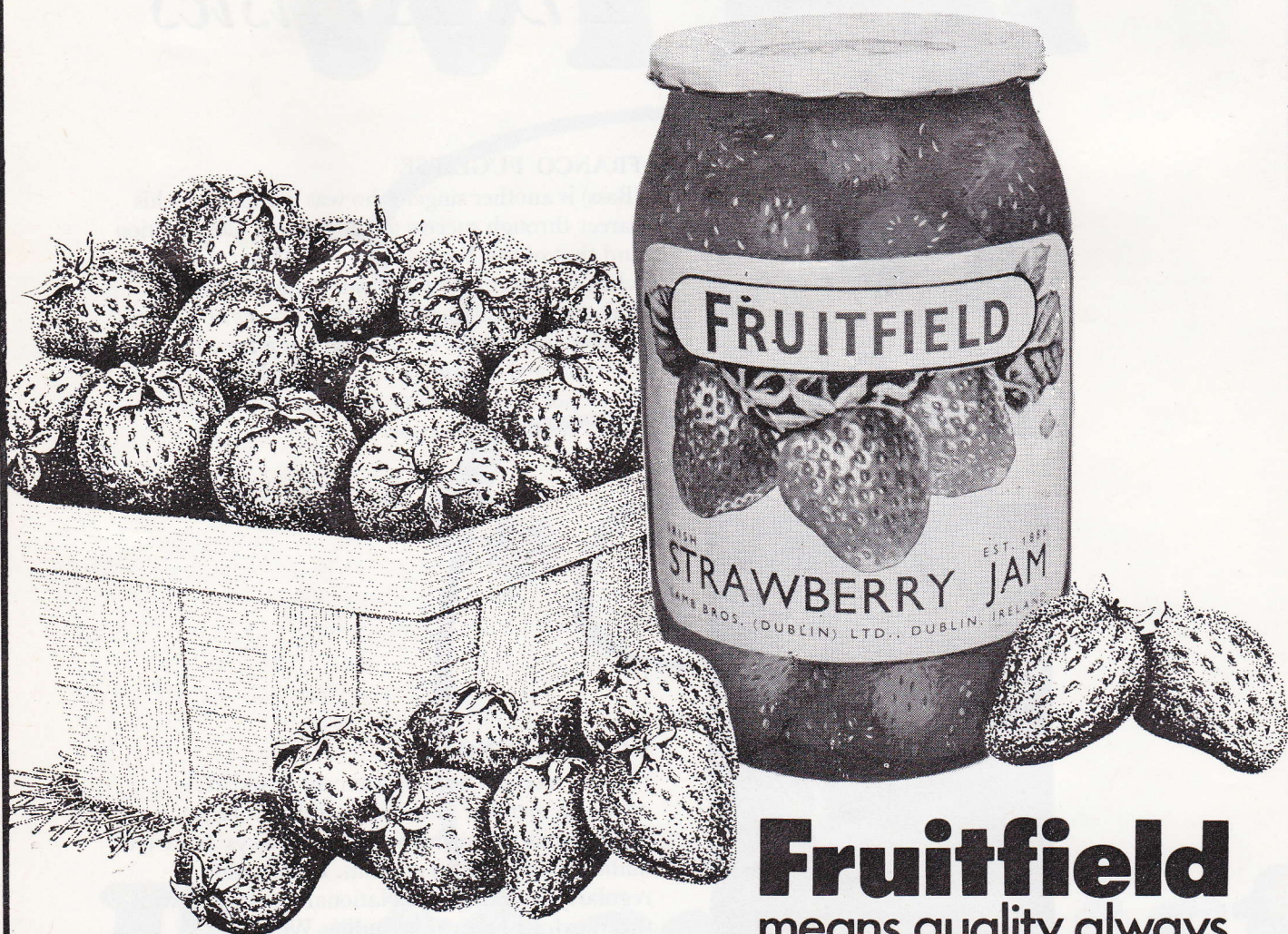
PATRICK RING

(Tenor) has also been over recent years an esteemed member of the casts of D.G.O.S. productions where his work has always attracted audience and critical acclaim. He has sung regularly with the Irish National Opera and with the Wexford Festival including Wexford's production of Janacek's *Katya Kabanova* at the York Festival 1973. Is equally versatile in the concert and oratorio fields.

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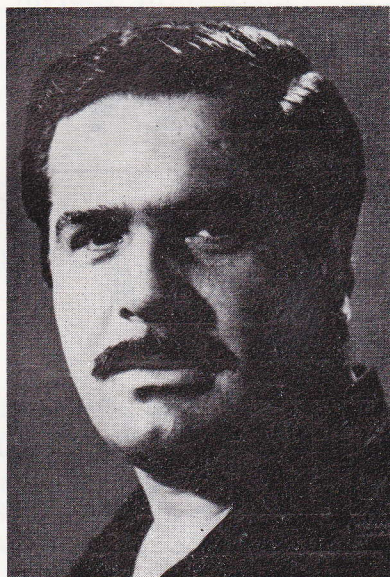


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ALESSANDRO SABBATINI

(Bass). Comes to Dublin this year for the first time direct from appearances in *La Bohème* at the Rome Opera. He has also been singing on such Italian opera stages as Caracalla, the San Carlo of Naples and the Teatro Verdi of Pisa. Has appeared in opera and concert in many other European centres.



The Artistes

SALVATORE SASSU

(Baritone) is a native of Sardinia. Studied at the Conservatorio Rossini of Pesaro and competed successfully at the competitions for aspirant opera singers at Palermo and Spoleto. After a 2-year finishing course at the Rome Opera, made his début at Spoleto in 1971. Engaged in 1973 for the annual official opera seasons at Piacenza and Cremona. This is the popular baritone's fifth visit to Dublin when he will sing in *La Bohème* and *Aïda*.



AURIO TOMICICH

(Bass). Born in Trieste. With the assistance of a scholarship awarded at a national concursus in Italy, he studied music and voice at the Palermo Conservatory for three years until 1973 when he made his stage début at the Experimental Opera Theatre of Spoleto as Fiesco in *Simon Boccanegra*. Has already fulfilled important opera engagements in Italy (Naples, Trieste, Cagliari and Foggia) and in concert (Beethoven's Mass at the Teatro Massimo of Palermo).



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PRODUCTIONS

1941—76

W—Winter Season

S—Spring Season

ADRIANA LECOUVREUR

Francesca Cilea · (1866–1950)
1967—S.

AIDA

Giuseppe Verdi · (1813–1901)
1942—W; 1943—W; 1945—S; 1947—S; 1948—S;
1950—S; 1954—W; 1957—S; 1958—S; 1961—S;
1963—S; 1967—S; 1971—S; 1976—S.

L'AMICO FRITZ

Pietro Mascagni · (1863–1945)
1952—W.

ANDREA CHÉNIER

Umberto Giordano · (1867–1948)
1957—S; 1959—S; 1964—S; 1970—S; 1976—S.

AVE MARIA

Salvatore Allegra
1959—S.

UN BALLO IN MASCHERA

G. Verdi · (1813–1901)
1949—S; 1950—S; 1955—S; 1956—S; 1958—S;
1963—S; 1966—W; 1975—S.

IL BARBIERE DI SIVIGLIA

Gioacchino A. Rossini · (1792–1868)
1942—W; 1951—S; 1952—W; 1953—S; 1957—S;
1959—S; 1960—S; 1965—S; 1968—W; 1971—W.

THE BARTERED BRIDE

Bedrich Smetana · (1824–1884)
1953—W; 1971—W.

LA BOHÈME

Giacomo Puccini · (1858–1924)
1941—S; 1942—W; 1943—S; 1944—W; 1945—W;
1947—S; 1948—W; 1950—S; 1951—S; 1952—S;
1953—S; 1953—W; 1954—W; 1955—W; 1956—S;
1957—W; 1958—W; 1960—W; 1962—S; 1964—S;
1965—W; 1967—S; 1970—S; 1973—S; 1976—S.

THE BOHEMIAN GIRL

Michael W. Balfe · (1808–1870)
1943—W.

CARMEN

Georges Bizet · (1843–1895)
1941—W; 1943—S; 1944—W; 1946—W; 1947—S;
1948—W; 1950—S; 1951—W; 1952—W; 1953—W;
1954—W; 1956—W; 1959—W; 1961—W; 1963—W;
1965—W; 1967—W; 1970—W; 1973—W.

CAVALLERIA RUSTICANA

P. Mascagni · (1863–1945)
1941—W; 1942—S; 1950—W; 1955—W; 1959—S;
1960—W; 1973—S.

CECILIA

Licinio Refice · (1884–1954)
1954—S.

LA CENERENTOLA

G. A. Rossini · (1792–1868)
1972—S.

COSÌ FAN TUTTE

Wolfgang Amadeus Mozart · (1756–1791)
1950—S; 1961—W.

DON CARLOS

G. Verdi · (1813–1901)
1950—W; 1965—S; 1967—S; 1973—W.

DON GIOVANNI

W. A. Mozart · (1756–1791)
1943—S; 1944—W; 1947—S; 1950—S; 1953—W;
1955—S; 1958—S; 1962—W; 1965—W; 1968—W;
1975—W.

DON PASQUALE

Gaetano Donizetti · (1797–1848)
1952—S; 1957—S; 1959—S; 1961—S; 1966—S;
1969—S; 1975—S.

I PURITANI

Vincenzo Bellini
1975—S.

L'ELISIR d'AMORE

G. Donizetti · (1797–1848)
1958—S; 1969—S; 1971—S; 1976—S.

ERNANI

G. Verdi · (1813–1901)
1965—S.

EUGENE ONEGIN

Peter I. Tchaikowsky · (1840–1893)
1969—W.

FALSTAFF

G. Verdi · (1813–1901)
1960—S; 1973—S.



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FAUST

Charles F. Gounod · (1818-1893)
 1941—S; 1941—W; 1943—S; 1944—S; 1945—W;
 1946—W; 1948—S; 1949—S; 1950—W; 1951—W;
 1952—W; 1955—W; 1957—W; 1959—W; 1961—W;
 1965—W; 1972—W.

LA FAVORITA

G. Donizetti · (1797-1848)
 1942—W; 1968—S; 1974—S.

FEDORA

Umberto Giordano · (1867-1948)
 1959—W.

FIDELIO

Ludwig van Beethoven · (1770-1827)
 1954—W; 1970—W.

DIE FLEDERMAUS

Johann Strauss · (1825-1899)
 1962—W; 1963—W; 1969—W.

THE FLYING DUTCHMAN

Richard Wagner · (1813-1883)
 1946—S; 1964—W.

LA FORZA DEL DESTINO

G. Verdi · (1813-1901)
 1951—W; 1952—S; 1954—S; 1973—S.

GIANNI SCHICCHI

G. Puccini · (1858-1924)
 1962—S.

LA GIOCONDA

Amilcare Ponchielli · (1834-1886)
 1944—W; 1945—S.

HÄNSEL AND GRETEL

Engelbert Humperdinck · (1854-1921)
 1943—W; 1944—S; 1949—W; 1954—W.

TALES OF HOFFMAN

Jacques Offenbach · (1819-1880)
 1945—S; 1945—W; 1957—W; 1970—W; 1975—W.

IDOMENEO

W. A. Mozart · (1756-1791)
 1956—W.

JENUFA

L. Janaček · (1854-1928)
 1973—W.

LOHENGRIN

R. Wagner · (1813-1883)
 1971—W.

LUCIA DE LAMMERMOOR

G. Donizetti · (1797-1848)
 1955—S; 1956—S; 1958—S; 1960—S; 1962—S;
 1965—S; 1967—S; 1971—S; 1974—S.

MACBETH

G. Verdi · (1813-1901)
 1963—S.

MADAME BUTTERFLY

G. Puccini · (1858-1924)
 1942—S; 1943—S; 1944—S; 1945—S; 1945—W;
 1946—W; 1947—W; 1949—S; 1951—W; 1952—S;
 1953—S; 1954—S; 1955—W; 1957—S; 1958—W;
 1961—W; 1966—S; 1967—S; 1969—S; 1971—S;
 1974—S.

MANON

Jules Massenet · (1842-1912)
 1952—S; 1956—S; 1962—W; 1969—W.

MANON LESCAUT

G. Puccini · (1858-1924)
 1958—S; 1961—S; 1972—S.

THE MARRIAGE OF FIGARO

W. A. Mozart · (1756-1791)
 1942—S; 1942—W; 1943—W; 1948—W; 1953—S;
 1957—W; 1959—W; 1963—W; 1973—S.

IL MATRIMONIO SEGRETO

Domènico Cimarosa · (1749-1801)
 1961—S.

MEDICO SUO MALGRADO

S. Allegra
 1962—S.

MESSIAH

George F. Handel · (1685-1759)
 1959—W.

MIGNON

Ambroise Thomas · (1811-1896)
 1966—W; 1967—W.

MUSIC HATH MISCHIEF

Gerard Victory
 1968—W.

NABUCCO

G. Verdi · (1813-1901)
 1962—S; 1964—S; 1969—S; 1972—S.

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NORMA

Vincenzo Bellini · (1802-1835)
1955—S; 1961—S.

GRFEO ed EURIDICE

Christoph W. Gluck · (1714-1787)
1960—W.

OTELLO

G. Verdi · (1813-1901)
1946—S; 1946—W; 1959—S; 1964—S; 1976—S.

I PAGLIACCI

Ruggiero Leoncavallo · (1858-1924)
1941—W; 1942—S; 1950—W; 1955—W; 1956—S;
1960—W; 1968—W;; 1973—S.

LES PÊCHEURS DE PERLES

G. Bizet · (1843-1895)
1964—W.

PELLÉAS ET MÉLISANDE

Claude Debussy · (1862-1918)
1948—S.

QUEEN OF SPADES

P. I. Tchaikowsky · (1840-1893)
1972—W.

RIGOLETTO

G. Verdi · (1813-1901)
1941—W; 1944—W; 1945—W; 1947—S; 1948—S;
1948—W; 1949—W; 1951—S; 1952—S; 1953—S;
1955—S; 1956—S; 1958—S; 1959—S; 1961—S;
1963—S; 1965—S; 1966—S; 1968—S; 1970—S;
1974—S.

ROMÉO ET JULIETTE

C. Gounod · (1818-1893)
1945—S.

DER ROSENKAVALIER

Richard Strauss · (1864-1957)
1964—W; 1972—W; 1975—W.

SAMSON AND DELILAH

Camille Saint-Saens · (1835-1921)
1942—S; 1944—S; 1947—W; 1966—W; 1974—W.

IL SEGRETO di SUSANNA

Ermanno Wolf-Ferrari · (1876-1948)
1956—S.

IL SERAGLIO

W. A. Mozart · (1756-1791)
1949—S; 1951—S; 1953—W; 1960—W; 1964—W.

SIMON BOCCANEGRA

G. Verdi · (1813-1901)
1956—W; 1974—S.

LA SONNAMBULA

V. Bellini · (1802-1835)
1960—S; 1963—S.

SUOR ANGELICA

G. Puccini · (1858-1924)
1962—S.

TANNHÄUSER

R. Wagner · (1813-1883)
1943—S; 1962—W.

TOSCA

G. Puccini · (1858-1924)
1941—W; 1942—S; 1943—W; 1946—S; 1947—W;
1948—W; 1949—W; 1950—W; 1951—S; 1952—W;
1954—S; 1955—S; 1956—W; 1957—S; 1958—W;
1960—S; 1963—S; 1966—S; 1968—S; 1970—S;
1975—S.

LA TRAVIATA

G. Verdi · (1813-1901)
1941—S; 1941—W; 1942—W; 1944—S; 1946—S;
1946—W; 1947—W; 1949—S; 1950—S; 1951—S;
1952—S; 1953—S; 1954—S; 1955—S; 1956—S;
1957—S; 1958—W; 1960—S; 1962—S; 1964—S;
1966—S; 1968—S; 1970—S; 1972—S; 1975—S.

TRISTAN UND ISOLDE

R. Wagner · (1813-1883)
1953—S; 1963—W.

IL TROVATORE

G. Verdi · (1813-1901)
1941—S; 1942—S; 1943—S; 1944—S; 1945—W;
1946—S; 1947—W; 1948—W; 1949—W; 1950—W;
1951—W; 1952—W; 1954—S; 1956—S; 1959—W;
1962—S; 1966—S; 1969—S; 1972—S; 1975—W.

TURANDOT

G. Puccini · (1858-1924)
1957—W; 1960—S; 1964—S; 1968—S; 1971—S.

DIE VALKÜRE

R. Wagner · (1813-1883)
1956—W.

WERTHER

J. Massenet · (1842-1912)
1967—W.

DER ZIGEUNERBARON

J. Strauss · (1825-1899)
1964—W.

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